

SCREENING SCOTLAND'S STORIES:
Film Adaptations in Twenty-First-Century Scottish Cinema

Robert Munro

QUEEN MARGARET UNIVERSITY

A thesis submitted in partial fulfilment of the requirements for the degree of Doctor
of Philosophy

June 2018

Abstract

This thesis surveys book to film adaptations in Scottish cinema in the period 2000-2015. It is the first examination of this practice in a Scottish context which also analyses the operations of Creative Scotland, the public arts body responsible for funding and promoting screen production in Scotland. This thesis asks two central questions: what are the processes by which film adaptations are produced in Scottish cinema? And: do contemporary film adaptations in Scottish cinema engage materially and thematically with ‘the nation’? I do this to test whether or not film adaptation is particularly well suited to speak to a national cultural imaginary. I map out a corpus of film texts produced in the first fifteen years of the twenty-first century, and analyse a selection of those texts in the second half of the thesis.

I consider the extent to which industrial and thematic discourses of ‘Scottishness’ are engaged with through and by these films. The understanding of these films as ‘Scottish’, and what that means for both their production and reception, nationally and globally, will be discussed. I argue that the importance of national branding in the production of film remains a crucial component of the global film industry, into which Scottish cinema aims for viability. I categorise my four case studies within the categories of arthouse and popular cinema, in order to better understand the ways in which these films are marketed to, and received by, local and global audiences.

Furthermore, this thesis uses these film adaptations to consider the discourses prevalent in Scottish culture in the twenty-first century, by examining those pre-existing texts which are selected for cinematic adaptation. How does the success of prior adaptations shape the range of future texts, and therefore what is deemed viable in Scottish cinema? What recurring representative tendencies are to be found in those film adaptations? How do they relate to the socio-political discourses of their era? This thesis attempts to answers those questions, and in doing so examines how particular discourses are mobilised throughout industrial processes of production, distribution and exhibition, and are readable within the film texts themselves.

Keywords: *Scottish Cinema; Adaptation; Arthouse Cinema; Popular Cinema; Film Studies; National Cinema*

Acknowledgements

I would like to begin by thanking my supervisors Dr Michael Stewart and Dr Richard Butt for their invaluable guidance, intellectual stimulation and moral support. Dr Douglas McNaughton, formerly of Queen Margaret University and now at Brighton University, was also an encouraging ally in the early days of this project.

I would like to thank the writers, producers, directors and academics whose work this thesis has been inspired by. I also wish to acknowledge the assistance provided by Robbie Allen and, particularly, Kirstin MacLeod at Creative Scotland.

My family and friends have also been sympathetic and understanding throughout this process. My wife Jenni deserves a special acknowledgement for her patience, support and her ability to put things in perspective. All of which continues to be invaluable.

Table of Contents

Introduction	1
Section One: Literature Review and Methodology.....	7
Chapter One: Adaptation Studies.....	7
What is Adaptation?.....	8
Fidelity	9
Authorship.....	13
Intertextuality	19
Social Context	21
Industrial Context.....	22
Conclusion	24
Chapter Two: Nation and National Cinema.....	27
Defining the Nation.....	27
National Cinema: Europe vs. Hollywood	32
National Cinema as Art or Auteur Cinema.....	35
Production, Distribution, Exhibition and ‘Branding’ the Nation.....	38
The Problem with National Cinema.....	40
Utilising a National Framework.....	43
Conclusion	45
Chapter Three: Scottish Cinema	48
Representations & National Identity.....	50
The ‘New Scottish Cinema’	56
Industry & Institutions	61
Scottish Film Adaptations	67
Contextualising Scotland: Socio-political Currents.....	73
Defining ‘Scottish’ Cinema and Explanation of Case Studies.....	79
Conclusion: Methods and Methodology	82
Section Two: Case Studies.....	94
Chapter Four: The Arthouse Adaptation: Identity, Landscape and National Performativity in <i>Sunset Song</i> and <i>Under the Skin</i>	94
<i>Sunset Song</i>	95
Background Context.....	96
Production, Distribution, Exhibition and Reception	100
Textual Analysis.....	105
Conclusion	121
<i>Under the Skin</i>	123
Production, Distribution, Exhibition and Reception	125
Textual Analysis.....	129
Conclusion	145
Chapter Five: Adaptation & Popular Scottish Cinema: <i>Filth</i> & <i>The Last King of Scotland</i>	147
<i>Filth</i>	147
Literary Vandalism and the Star Author	149

Production, Distribution, Exhibition and Reception	153
Textual Analysis.....	159
Conclusion	168
<i>The Last King of Scotland</i>	170
Production, Distribution, Exhibition and Reception	171
Textual Analysis.....	178
Conclusion	189
Conclusion	192
References	199

Introduction

Upon the release of *Macbeth* (Kurzel 2015), *The Daily Telegraph's* film critic Robbie Collin praised the film on *Twitter* and stated: "It's a massively significant piece of post-referendum British cinema" (Collin 2015). *Macbeth*, the 'Scottish' play of England's most famous playwright, was adapted by two Americans and an Englishman; directed by an Australian who cast Irish-German and French actors in the leading roles, and was filmed mostly on Skye, on the north-west coast of Scotland. The film was financially supported by production companies, investment funds and public arts agencies from Australia, Britain, France, Luxembourg, Scotland and the United States. Furthermore, this frequently adapted play has previously been transported to Australia, Brazil, India, Japan and the United States. It has been directed by venerated auteurs of the cinema such as Orson Welles, Roman Polanski and Akira Kurosawa. When Collin locates the film within the socio-political discourses of twenty-first century Britain, he is taken by the relevance of this tale of bloodlust, hubris and madness, of a Scottish civil war ended by the march of an advancing, allied, English army. Collin's referencing of the Scottish independence referendum of 2014, indicates how screen adaptations can often be interpreted through their relevance to contemporary events, and the persistence of the idea of nation, despite their inherently transnational production.

This thesis examines film adaptations in twenty-first-century Scottish cinema. It has two primary research questions, which are: what are the processes by which film adaptations are produced? And: do these adaptations engage materially and thematically with the Scottish nation? As I illustrate in Chapter Three, adaptations account for almost 40% of films awarded significant levels of public funding in Scottish cinema since the year 2000 (Appendix A). This demonstrates the frequency of film adaptations in this period, but not why adaptation is such a significant feature of a small nation's cinematic output. As I discuss in Chapter One, Beja (1976), Ellis (1982) and MacCabe (2011), put the prevalence of adaptation in Hollywood cinema between 30% and 50% of all feature film releases. This shows the commercial allure of the adaptation from literature to film, but it does not help us understand what cultural and industrial discourses film adaptation is related to within national contexts. Scotland is a peculiar nation, existing in a liminal space between independent statehood and statelessness. Since 1999 it has had its own parliament in Edinburgh, devolved from the parliament at Westminster, which can pass legislation on matters proscribed to it by the UK government. The question of Scotland's nationhood, and its social, cultural and political identities has frequently stalked academic enquiry into Scottish cinema. However, in the past ten years there has been a marked shift away from analysing Scottish cinema through frameworks of nation and national identity. I will elaborate on these matters in Chapter Three, which primarily

forms a literature review on Scottish cinema, but I have developed the above research questions in part to respond to this recent tendency.

I have chosen to narrow the focus to film adaptations for two primary reasons. First, there exists a gap in the literature which has foregrounded the processes of film adaptation in the Scottish context. As I discuss in Chapter One, there exists a small body of work which examines adaptations in Scottish Cinema, mostly consisting of individual case studies (Caughie 2007, Morace 2012 and Petrie 2012), but also a prior PhD thesis examining Irish and Scottish film adaptations (Neely 2003). There are none which tie these processes of adaptation in the Scottish cinema to an examination of cultural policy and the national funding bodies Creative Scotland and Scottish Screen, which this thesis does. Second, I argue that focusing solely on adaptation, and the cultural hierarchies through which adaptations move, can reveal aspects of contemporary Scottish film production which might otherwise be overlooked. For example, in looking at authorship and adaptation, the prioritisation of one author over another, in terms of production, marketing and reception, can tell us about the ways in which certain discourses are legitimised over others. In the adaptation of *Sunset Song* (Davies 2016), the auteur status of director Terence Davies is prioritised over the book's author, Lewis Grassie Gibbon. In the adaptation of *Filth* (Baird 2014), however, the persona of the book's author, Irvine Welsh, is promoted by the film's para-texts over and above that of director Jon S. Baird. Furthermore, there may be discernible shifts in emphasis between how a novel engages with national identities and a film does. What could a shift in emphasis tell us about the representativeness of small national cinema, such as Scotland's? For example, in Welsh's novel *Filth* (1998), the specificities of the competing nationalisms (Scottish/British) and the prevailing socio-political discourses apparent in the era in which it was written are prominent in the text, yet the film largely avoids any contemporary or historical socio-political specificity in its adaptation of this story. Is this relatable to how cinema struggles to offer local specificity (Martin-Jones 2009), or how adaptations often suffer a "loss of the local" (Neely 2003, p.270), in their desire to be received by global audiences?

This thesis operates from an epistemological position of social constructivism. Its methodology and methods originate from the belief that the purpose of this research is to help us better understand how a society is constructed, rather than to uncover any fundamental truths about that society. This has led to the development of a primarily, though not exclusively, qualitative methodology, carried out through case studies which utilise the mixed-methods of production studies and textual analysis. The wider methodological perspective for this thesis is inspired by what might be termed a Foucauldian 'history of the present' (Garland 2014). This approach privileges the contingencies through which social, political and cultural 'realities' form, rather than

supposing they evolve through processes of deliberate design or are underpinned by any universal truths. What this means is that the thesis takes a selection of texts in the present, the case studies in Section Two, and provides a genealogical examination of how they come to be. This genealogical inquiry into how these film adaptations come to be may help us better understand the structures within which they exist, and the discourses they reproduce, in the present. By examining the range of adaptations produced in twenty-first century Scottish cinema, I seek to better understand if film adaptations perform a role in the exportability of the nation, through an association with the cultural prestige of literature; and, also, whether film adaptations perform a role in providing cultural self-representation for the nation. This leads to a consideration of whether adaptation is particularly well-suited to performing these acts of cultural and national representation in how these processes are inextricably linked to discourses around the national imaginary and cultural hierarchies, in ways that films not adapted from literature are not. I will elaborate on the justification for the selection of methodology and methods in the conclusion to Section One of this thesis, but explanations for methodological choices are intertwined with the literature reviews throughout Chapters One to Three.

The thesis is split into two sections, the first of which largely informs the second. This first section is comprised of three chapters which form a literature review and methodology. In designing a literature review which would help me to acquire the knowledge necessary for answering the research questions, I decided that three key areas required attention. Chapter One provides a literature review of the field of Adaptation Studies. There is not scope in this thesis to provide an exhaustive review of the literature within the field, however it does offer a detailed review of the key approaches those studying adaptations have taken. I draw out those approaches which are most pertinent to this thesis, and inform the methods utilised in the case studies in Section Two. Following this, Chapter Two considers the question of the national, reviewing appropriate literature on the nation and national cinema. This illustrates that the thesis does not propose the idea of 'the nation' as a given, but that which is socially constructed, and it interrogates the ways in which researchers have argued it has been so. It also offers a refined focus on the debates over the concept of national cinema, explaining how the literature highlights some of the problems in taking an essentialist position, in which cinema can construct (or reveal) a fixed or inherent national identity, but also shows how the concept remains useful and, I argue, unavoidable in the production of film. Chapter Three focuses primarily on Scottish cinema. I provide a thorough review of how Scottish cinema has been theorised in the past forty years, and how this previous academic work frames my reading of the case studies which follow. This chapter also provides a sketch of the socio-political and cultural contexts of twenty-first-century Scotland, before mapping out the corpus of texts available and justifying

the selection of case studies. Chapter Three culminates by drawing out from the preceding chapters a clearly stated outline of the methodology and methods which underpin the analyses which follow.

Section Two of this thesis comprises the four case studies, through which the research questions this thesis are tested. This is split into two parts. The first part analyses adaptations through a reading of their embodiment of what I will term the ‘Scottish Arthouse Cinema’; the second shifts the focus to discuss adaptations I argue can be categorised as ‘Popular Scottish Cinema’. As the literature review chapters show, there has been a persistent association between national cinema and the cultural capital of an ‘art cinema’, usually to the detriment to the study of that which is ‘popular’. I acknowledge that those labels can risk homogenising the body of films located within such categories, but I show how the contingency of their production and their textual concerns fit into the theorisation of those two labels. The two films examined in the Arthouse section are *Sunset Song* and *Under the Skin* (Glazer 2014). Both provide interesting, varied and contested examples of the Scottish Arthouse Adaptation, which exemplify aspects of intertextuality, authorship and genre, as well as the cinema-industrial complex within which these films are produced, distributed and exhibited. Subsequently, the films which comprise the section on Popular Scottish Cinema are *Filth* and *The Last King of Scotland* (Macdonald 2007). I discuss how both films, despite their presentation as independent cinema, are more productively thought of, particularly in the Scottish context, as examples of popular cinema. Both were financially successful at the UK Box Office and make use of popular or folk culture in their thematic engagements with Scottishness. These films also make use of the vivid sensationalism and bodily humour identified by Bordwell (2010) in his description of popular cinema in Hong Kong. These popular films seem more obviously representative of national identity and Scottishness than the arthouse case studies, as they repeatedly flag their national status visually for their audiences. However, I argue that they offer less complex engagements with discourses of national identity and Scottishness than *Sunset Song* and *Under the Skin*. I will elaborate upon these arguments in Section Two of this thesis.

In this sense, this thesis does not propose to produce a new definition of what constitutes Scottish cinema, though I will offer some refinements to the concept in Chapter Three. Instead the focus here is to detail how the films examined in Section Two reveal something about how a small nation cinema aims for credibility and viability in a competitive global film industry? To do this I examine these films in two primary and overlapping ways. Each case study is discussed through a production studies framework which helps this thesis to answer the question of *how* Scottish film adaptations are produced. This involves analysing trade press, production documents, cast and crew

interviews and funding applications to Creative Scotland. These para-textual documents are scrutinised rather than taken at face value, because, as Banks et al (2009, p.5) highlight, documents such as these are still “sociocultural constructions”, just like the film adaptations which they produce and promote. For example, in applying for funding to Creative Scotland for the film adaptation *Under the Skin*, should we read co-producer Gillian Berrie’s assertion (Appendix E) that the film has cultural and mythological relevance to the Highland Clearances, and Scotland’s rural present, as indication of the film’s ‘essential’ Scottish qualities? Or, should we interpret this as the game a producer must play to signpost certain signifiers of Scottish national identity which may be likely to find favour with Scotland’s publicly funded national arts agency? These questions will be returned to across the case studies.

The production studies analyses are framed through an overarching use of textual analysis as the primary method employed by this thesis. Hall (1975, cited in Brennen 2012, p.193) writes that texts are “...literary and visual constructs, employing symbolic means shaped by rules, conventions and traditions intrinsic to the use of language in its widest sense”. As the *Under the Skin* example above highlights, the discursive framing of these films as ‘Scottish’, both in their material production and thematic concerns, can be examined through a genealogical investigation of how the ‘rules, conventions and traditions’ of contemporary Scottish culture are formed, and analysing how (or if) these contemporary iterations operate within these discursive boundaries, or perhaps expand or fracture them. To this end, the textual analyses of the film texts are driven by the literature review, particularly that undertaken in Chapter Three, which details the contingencies through which discursive boundaries such as Kailyard, Tartanry and Clydesideism have been formed within academic writing on Scottish cinema. I also map the landscape of film adaptations in contemporary Scottish cinema, providing a macroscopic picture of what the forms, range and quantity of these films might indicate about the Scottish film industry in this period. Subsequently, the close analysis of these film adaptations enables me to draw out some recurring tendencies and themes, linking these microscopic inquiries back to the macroscopic overview, to test whether they can help us better understand the role of adaptation in a small nation cinema in the twenty-first century.

This thesis will test the extent to which film adaptation is used to promote and sustain a fledgling small national cinema industry in twenty-first century Scotland; an era in which discourses surrounding national identities have been prevalent. Elsaesser (2015) argues that the balance that much of contemporary European cinema must find between cultural esteem and negligible economic sustainability has led to a cinema which, to paraphrase, ‘performs the national’. That is, these films are no longer involved in the same nation-building project as those which have previously been associated with

national European cinema, such as the various ‘New Waves’ seen in Czechoslovakia, France, Germany Italy or Poland in the second half of the twentieth-century. However, as Collin’s (2015) tweet highlights, film adaptations are often read through their socio-political and cultural contexts. What does it mean to be a ‘post-referendum piece of British cinema?’. What does the adaptation of *Macbeth* - a narrative of hubris, failed conquest and mania - indicate about Scotland’s place in Britain in 2015, and its place within the film industry? What do contemporary Scottish film adaptations indicate about the socio-political discourses of their era? What do they indicate about how a small national cinema aims for credibility and viability in a globally competitive Anglophone film industry through the exportability and national recognition of pre-existing Scottish stories? Do these film adaptations ‘perform the national’ in Elsaesser’s (2015) sense? The thesis which follows provides analyses of cultural policy, national culture(s), contemporary film texts and the production contexts of the global film industry to begin to answer these questions.

Section One: Literature Review and Methodology

Chapter One: Adaptation Studies

In this opening chapter I will outline the primary ways in which the study of adaptation has been approached, and the continued relevance and feasibility of these methods for this thesis. From a survey of some of the discipline's key texts this chapter will argue that five concomitant and often overlapping approaches demand attention. These can be defined as: fidelity, authorship, intertextuality, social and industrial contexts¹. While this chapter will analyse the work of influential theorists in the field, it is not intended to offer an exhaustive review of the literature on adaptation studies². This chapter will draw out some approaches to the study of adaptation which have historical precedence, have been theorised rigorously and are relevant to an examination of the adaptations under focus in the Case Study chapters. One of the recurrent criticisms of the discipline's development has been the frequency of critiques which propose to offer a fresh perspective on adaptation, and in doing so traduce much of what has gone before³. Therefore, I will survey some key approaches which are relevant to the research aims of the thesis, without proposing to construct a new grand theory of adaptation.

This thesis, as clarified in the introduction, proposes a multi-perspectival approach to its objects of study, which will allow it to interrogate how adaptation works on a macro level in relation to the Scottish film industry, and what, on a micro level, those film texts reveal about the ways in which Scotland sees itself and others see Scotland. Therefore, a literature review which attempts to cover everything written in the name of adaptation studies would be an unnecessary task which would only dilute my primary research interests. This is not to say that this work is not proposing to do something new, even if this is through the appropriation of previously established methods. I will map the landscape of film adaptations of Scottish literature since 2000 to provide a corpus of texts. Subsequently a macroscopic picture will emerge of the number, variety and frequency of such film adaptations. From this picture, the micro analysis will begin, and it will categorize a selection of the films within specific contextual boundaries. It is their interaction within these boundaries which is one of the primary questions of this study.

This approach will therefore fill a gap within adaptation studies, with examinations of adaptations within national contexts rare⁴, and fewer still those which have considered at length film adaptation in the context of Scotland. Neely's (2003) thesis on adaptations of

¹ Although it is worth noting that Cartmell and Whelehan (2010, p.15) add tense/narration/narratology, taxonomies, reception and new contexts of consumption to the five I've outlined and omit industrial/production contexts.

² For instructive overviews of the field of adaptation studies see: Whelehan (1999, pp.3-12), Naremore (2000, pp.1-16), Aragay (2005, pp.11-34), Stam (2005, pp.1-52), Cartmell & Whelehan (2010, pp.10-28), Murray (2012a, pp.1-24) and Elliot (2013, pp.19-46).

³ For more on this see for example: Cartmell and Whelehan (2010, p.10); Elliot (2013, p.23-24); Murray (2012a p.1-2).

⁴ See for example: DeBona (2010); Deveny, T. (1999); Faulkner, S. (2004); Marcus, M. (1993); McFarlane, B. (1983); Rentschler, E., ed. (1986); Turner, G. (1986).

Irish and Scottish literature provides a comparative analysis between the two nations, and examines how the transfer from literature to film often leads to a “loss of the local” (p.270). There have been case studies of *Morvern Callar* (Ramsay 2002) and *Young Adam* (Mackenzie 2003), by Caughie (2007), Morace (2012) and Petrie (2012), and there are also examinations of adaptations in Hardy (1990), Petrie (2004) and Butt (2007). The value in this kind of approach, which draws connections between the macro and the micro, has been noted by Elliott (2013), who argues that this type of categorization could be invigorating for studies interested in culture, society, industry and politics within national contexts. Furthermore, Cartmell (2015), in her work on adaptations in the early sound era of Hollywood film, has noted the lack of adaptation studies which focus on a specific period in time and history. This project therefore fills not only an existing gap in the literature on Scottish cinema, but also within adaptation studies.

What is Adaptation?

The adaptation of, primarily, novels into films remains prominent in the film industry, with MacCabe (2011) claiming around 50% of feature length Hollywood films to be adaptations of prior material. This is an advance on Beja’s (1976) and Ellis’s (1982) claim that around 30% of Hollywood films in the classic period were adaptations; while my own research (Appendix A) has shown that almost 40% of feature length films funded by Creative Scotland, Scotland’s national arts agency since 2010, have been adaptations. I will provide further detail and explanation on this point at the close of Chapter Three, when discussing the case studies. I have chosen from the corpus of texts available in this period. As Naremore (2000) and Cartmell (2012) note, the cinema, from its earliest beginnings, has frequently sought the cultural esteem and respectability offered by literary works which could be transformed for the screen, particularly in the virtuous and tasteful conservatism form of Classical Hollywood entertainment. Furthermore, film adaptations remain popular with audiences. The Internet Movie Database’s (IMDB 2016) list of the 250 greatest films of all time, as voted for by the site’s readers, has seven adaptations in its top ten, with film adaptations *The Godfather* (Coppola 1972) and *The Shawshank Redemption* (Darabont 1994) frequently swapping first and second place. A look at the highest grossing films of all time, adjusted for inflation, at the US box office, shows that seven of the top ten films listed are adaptations, with the only non-adaptations *Star Wars* (Lucas 1977), *E.T.* (Spielberg 1982) and *Titanic* (Cameron 1997) (Box Office Mojo 2016b).

Hutcheon (2006, p.170) describes an adaptation as “an extended, deliberate, announced revisitation of a particular work of art”; while Sanders (2006, p.26) explains that adaptations signal a “...relationship with an informing source text or original...”. These definitions seem clear and concrete, yet Sanders (2006) does not only consider

adaptation, but adds another term to the adaptation studies lexicon: appropriation. Appropriation is different to adaptation in that the adapted text may not have a clearly announced relationship to a progenitor text. Instead, for Sanders (2006, p.26) appropriation refers to a “...more decisive journey away from the informing source into a wholly new cultural product and domain”. This leads us into a debate about intertextuality, which will be discussed in greater detail later in the chapter. However, Hutcheon (2006) and Sanders’ (2006) definitions of adaptations as texts which clearly align themselves with a primary source text is readily apparent in the corpus of texts under study here. All of the case study examples retain the name of their source text and clearly link themselves to the text from which they are adapted in other ways, such as in their invoking of the source text being adapted in marketing and cross-promotion campaigns. That is not to say that the relationship between source text and adapted film is the key relationship in the process of adaptation, nor is it to claim that fidelity to this source text is the key structuring element of the film; the debate about which I will come on to momentarily. However, for the purposes of clarity, it is important to declare that this thesis considers film adaptations as those films which display an acknowledged relationship to the source text which they are adapting.

Fidelity

To begin this overview of some of the recurring approaches found within adaptation studies, this chapter will examine one of the discipline’s most disputed areas of enquiry: that of fidelity. Fidelity criticism is based upon the understanding that a successful adaptation must retain a degree of ‘faithfulness’⁵ to the text which it is adapting. Fidelity-centred approaches arguably engage in cultural elitism, in the privileging of the literary source to which a film adaptation must be faithful to. Additionally, the fidelity analysis privileges one source over a host of other source influences, and all of the other inevitable influences upon the ‘source text’ itself. Fidelity approaches also foreground this relationship between source text and adapted text over the societal and industrial contexts in which adaptations are produced. As is routinely pointed out in overviews of the discipline (see footnote 2), fidelity is “... a wholly inappropriate and unhelpful criterion for either understanding or judgement” (McFarlane 2007, p.15); or simply as the “...bad object of adaptation studies” (Leitch 2012, p.103). This critiquing of the notion of fidelity has been persistent within the academy since the publication of George Bluestone’s (1957) influential *Novels into Film*, although Elliott (2013) points out this wider critical tendency can be discerned as far back as 1912. Aragay (2005) explains how the widespread use of fidelity as a method for studying adaptations was the result of English Literature departments beginning to turn their attention to adaptation in the 1960s and 1970s, as a part of a wider interest in the growing field of cultural studies. Aragay (2005, p.12) believes that this:

⁵ See Stam (2000a) for a discursive analysis of the contentious language used in fidelity criticism.

...resulted in a binary, hierarchical view of the relationship between literature and film, where the literary work was conceived of as the valued original, while the film adaptation was merely a copy, and where fidelity emerged as the central category of adaptation studies. The discourse of fidelity has exercised a firm, persistent grip within the field of adaptation studies.

While Bluestone's (1957) analysis is occasionally ignorant of the variety of cinema and is rooted in structures of cultural hierarchies, one point on which the academy has continually misread his work, as Elliott (2013) and Aragay (2005) note, is on fidelity. Bluestone (1957) calls any evaluation of the success of an adaptation which rests on a 'faithful' relationship between the novel and the film insufficient, and calls for a consideration of medium specificity and the different representational and presentational modes of literature and film. For Bluestone (1957), the filmmaker 'paraphrases' the novel when adapting it, but ultimately the film and novel will depart and "...they not only resist conversion, they also lose all resemblance to each other" (Bluestone 1957, p.63). Despite this early negation of the worth of fidelity criticism, the discussion of its merits as a methodological approach has continued, as Aragay (2005) notes in the above passage. However, as both Murray (2012a) and Elliott (2013) explain, much of this tendency within adaptation studies to lament the persistence of fidelity criticism seems to be misplaced, with very few theorists proposing that faithfulness to the progenitor text should be used as a primary critical approach in the study of adaptation.

Despite Bruhn et al (2013, p.5) writing that the "...fidelity discourse has been abandoned...", there has been a return to the question of fidelity in recent years. For example, Connor (2007) writes that "If we see fidelity discourse as an avoidance of judgment, then, the repeated critical injunction against fidelity because it is surreptitiously judgmental is not an antidote to, but a reiteration of, the fundamental move". This desire to re-examine the tenets of fidelity criticism, rather than dismiss it summarily, is perhaps best exemplified by the edited collection *True to the Spirit: Film Adaptation and the Question of Fidelity* (MacCabe et al, 2011). Dudley Andrew, a theorist frequently associated, perhaps questionably, with the dismissal of fidelity criticism, writes in the collection that: "For some time the leading academic trend has ignored or disparaged this concern with fidelity, finding the vertical line that anchors a film to its literary substrate exasperating and constraining" (Andrew 2011, p.27). Hermansson (2015), in her useful and provocative defence of fidelity criticism, points to these comments from Andrew (2011) as evidence that the discourse of fidelity is being salvaged from the critical dustbin, drawing a parallel between them and Andrew's (1984) prior work, in which he writes that fidelity criticism in its basic form is 'tiresome'. However Hermansson (2015) neglects to include a more detailed consideration of the entirety of Andrew's (1984) comments. It is worth quoting Andrew (1984, pp.97-98) at length here:

...the explicit, foregrounded relation of a cinematic text to a well-constructed original text from which it derives and in some sense strives to reconstruct

provides the analyst with a clear and useful “laboratory” condition which should not be neglected.

This, I think, gets to the heart of the debate over fidelity criticism in that Andrew (1984) is not suggesting that the ‘well-constructed original text’ be ignored in any analysis of adaptation. Instead he argues it must be taken into consideration, but not in a way that primarily critiques the adaptation by the extent to which it simply ‘transforms’ the original’s narrative, characterisations and themes to the cinema screen to attempt to remain as faithful to the original text as possible. We may be reminded of Bluestone’s (1957) approach at this point, and I too will approach my case study examples in this way. It would be somewhat obdurate for those working in adaptation studies to completely disavow the importance of the source text which is being adapted, particularly when it is adapted in a clearly foregrounded way. That is not to say that there are no other influences upon these film adaptations, but their anchorage in a clear source text must be noted, and comprise a key part of the analysis, even if that is not within a framework of faithfulness to either the ‘spirit’ or the narrative trajectory of the adapted text.

Andrew (1984, p.98) elaborates on his conception of adaptation by introducing three different types of relation between the film and literary text: ‘borrowing, intersecting, and transforming’. Andrew describes ‘borrowing’ as the most commonly applied adaptive tool, through which the principal form and idea of the originating text is renewed, utilising its already established cultural legitimacy. Andrew believes that adaptations of Shakespeare fall into this category in that they alter the language of the source and sometimes add or remove plot developments, but always retain the essential elements that have proved popular previously. ‘Intersecting’ meanwhile, takes in adaptations which do not attempt to simply borrow the literary form and make it cinematic: “Instead they present the otherness and distinctiveness of the original text, initiating a dialectical interplay between the aesthetic forms of one period with the cinematic forms of our own period” (Andrew 1984, p.100). This implies that the intersecting mode is one in which the artist of the cinema utilises the uniqueness of the medium to give the adapted text its own, formal, cinematic existence, and it is the mode which most interests Andrew. ‘Transforming’ is the mode which finds Andrew’s scorn, and can be related to his description of fidelity to the source as a tedious and “frankly impossible” (1984, p.100) measure of a film’s worth. Andrew writes that in this mode the source text is transformed to the cinema screen as unobtrusively as possible and that this is aligned with Bazin’s (2000) dismissal of filmmakers who merely transformed the words from a novel into the screenplay for a film. Bazin (2000, p.21) writes that “...one must first know to what end the adaptation is designed: for the cinema or for its audience. One must also realize that most adapters care far more about the latter than the former”. ‘Transforming’, then, is the mode of adaptation which seeks audience approval through means of fidelity above all else.

The kind of fidelity criticism which Andrew (1984), Bazin (2000) and Bluestone (1957), and most adaptation studies scholars, find problematic can be useful for reception or audience studies, in which the cultural habits and preferences of the public are examined. Barker and Mathijs's (2007) large-scale research project examining audience response in relation to the *Lord of the Rings* (Jackson 2001-03) films, for example, examines in part the extent to which an audience is looking for the film adaptations to be faithful to books they may treasure. This also relates to the ways in which Cartmell and Whelehan (2005) discuss the first film from the *Harry Potter* franchise, *Harry Potter and the Philosopher's Stone* (Columbus 2001), which they argue was unsuccessful as an adaptation because it tried to be *too faithful* to the book, neglecting to incorporate the story's cinematic potential in terms of aesthetic spectacle. In Bazin's (2000) terms, the first *Harry Potter* film cared too much about the audience's desire for fidelity, and not enough about the cinema's aesthetic and narrative potential, according to Cartmell and Whelehan (2005). Similarly, Hermansson's (2015) conclusion details her interest in the adaptation of children's books in which fidelity is a crucial component in understanding how they work as adaptations. Therefore the analysis of how closely an adaption sticks to the narrative and 'spirit' of the source it is adapting may be worthwhile in approaches which seek to understand how audiences and individuals consume cultural products to which they already have a large degree of attachment. As this thesis does not focus on audiences this kind of fidelity criticism is not appropriate. However, even though one does not primarily analyse the text for its faithfulness to an adapted source, this does not mean that the relationship between the two is unimportant, such is the point which Andrew (1984) had made originally. It is often an investigation of the differences between the texts which can produce the most lucid and provocative studies in adaptation. This point is made, perhaps ironically, in the afterword to *True to the Spirit...* in which Jameson (2011, p.218) writes:

...yes, it can happen that the two texts [literary and cinematic] are of equal merit, but then in that case the film must be utterly different from, unfaithful to, its original. The novel must give rise to a filmic adaptation that is not only governed by a wholly different aesthetic, but that breathes an utterly different spirit altogether.

Jameson's comments can very much be read in conjunction with the aforementioned Bluestone's (1957) work, and this is why Adaptation Studies' continual introspection over notions of fidelity can exasperate. Both Bluestone (1957) and Jameson's (2011) thoughts can also be read in alignment with Andrew's (1984) 'intersecting' mode of adaptation. What these approaches serve to illustrate is that interest lies in the differences between adaptations, and they lead us to consider what accounts for these differences. Most frequently the credit or blame for such difference has been aimed towards the director of the film adaptation, which brings us to consideration of authorship, another keenly contested area of enquiry within adaptation studies.

Authorship

Adaptation studies has often invoked Barthes and Foucault in attempts to deconstruct cultural hierarchies which position the literary text as superior to the film adaptation which, the argument goes, by the mechanised, capital-intensive nature of the medium may only produce a reduced variant on the genius of the original author's privileged literary text. This sort of thinking is evident in the work of Bluestone (1957) even if, as already argued, his writing is more nuanced than is sometimes given credit for. For example, Bluestone (1957, p.64) writes: "An art whose limits depend on a moving image, mass audience, and industrial production is bound to differ from an art whose limits depend on language, a limited audience and individual creation". The association of cinema with the masses and a factory-like system of production, and literature with the individual artist as creator and a dedicated, educated audience, is clear in Bluestone's (1957) work. Its deficiencies as a critical model are that it homogenises both cinema and literature in overly simple ways. Many films, even in Bluestone's era, are not made for a mass audience, while much literature was and still is (consider the popularity of the cheap paperbacks from which Hollywood made many of its B-movie Westerns and Noirs for example). Such approaches, which tend to romanticise literature and generalise film, were very much to the forefront of the minds of those working within the growing field of film studies from the 1960s onwards. Subsequently the development of auteur theory, from the work of the *Cahiers du Cinema* critics in France, writers for the British magazine *Movie*, such as Lindsay Anderson, and Andrew Sarris in the United States, which sought to promote the agency of the director on a par with the level of the literary author, began to lend greater credibility to the study of film as an art form. This movement constructed a critical vocabulary with which to consider the work of a film director as the work of an individual artist and, as Caughie (1981) has argued, made a profound and lasting impact on film theory. The works of Hitchcock, Renoir, Ford and others was argued to have thematic and aesthetic consistencies which, when considered across their oeuvres, marked them as distinct from mere 'metteurs-en-scene', Truffaut's (2008) description of directors who merely translated the screenplay to the screen with a minimum of alteration. The consideration of the cinematic auteur has had profound implications for the study of adaptation which now had to consider that there may be two 'authors' of the work; meanwhile the post-structuralism of Barthes, Foucault and those pursuing the intertextuality of the work, proposed that the text didn't have an author at all.

In *The Death of the Author* Barthes (1977, originally written in 1967) succinctly outlines a provocative thesis which aims to wrest away the meaning of the text from the author to the reader. Barthes (1977) argues that the act of turning a narrative into a system of signs through the appropriation of language inevitably results in the author's removal from that text. Barthes (1977) proposes that while the author figure may now be dominant in

literary culture, it masks the multi-faceted nature of narrative. He writes: "...a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash" (Barthes 1977, p.146). The influence of this post-structuralist approach for intertextuality in adaptation studies has been profound, and will be discussed further in the next section. For Barthes (1977), an author's work can only be known in relation to all the other works with which it can be linked, and the author can only assemble her work through mixing previously existing works, through imitation and gesture. What follows, as already stated, is that the meaning of the work then is not created by the author, but by the reader, who is the only one capable of unifying all the available meanings of the work. Barthes (1974) does provides greater elaboration upon this thesis in later work, *S/Z*, offering a distinction between the 'readerly' and the 'writerly' text. The readerly text is that offered by the majority of commercial fiction, in which the reader has the "poor freedom" (Barthes 1974, p.4) to either accept or reject a pre-determined meaning in the text. On the other hand, the writerly text is one in which the consumer is also a producer of the meanings of the text; it is the consumer herself who is *writing* from the "galaxy of signifiers" (Barthes 1974, p.5) offered by the text and all other texts which can be unified in the mind of the reader. In this sense it is Barthes' (1974) 'writerly' text in which the author's significance is truncated in favour of the consumer, who is also the producer of the text, actively writing it in their own interpretations of its possible meanings.

To better understand Barthes' (1974, 1977) arguments, an example in the Scottish context may be given in the shape of James Kelman. Kelman could certainly fit into the category of the "...castrating objectivity of the realist novelist..." (Barthes 1977, p.143) who is exempt from Barthes' 'death of the author' approach; presumably because the realist novelist seeks to submerge their authorship so fully within the text. Kelman is an author whose works have a persistent similarity in their focus on the white, working-class men of Glasgow and their attempts to escape or understand the maddening limitations that the capitalist system demands they operate within. Kelman's writing has a recurrent message about power, colonialism and the denial of the validity of certain types of experience, which he is not shy of expressing⁶. While we may infer influences upon Kelman in the European existentialist tradition, to deny the centrality of *his* authorship of *his* writing is, I would argue, problematic. Barthes' (1974, 1977) approach might propose that the messages to be discerned from novels attributed to Kelman emanate primarily from the broader socio-cultural contexts in which they were produced, rather than the individual subjectivity of an author figure, and that such messages can only be formed in the mind of the reader rather than that of the author. That is, if we are to think of Kelman's works as *writerly* texts.

⁶ See for example his acceptance speech for the Booker Prize - <https://rastkonovakovic.wordpress.com/2014/10/22/james-kelmans-booker-prize-acceptance-speech-1994/>

Foucault's (1998) *What is an Author?* has been seen as a response to Barthes (1977) and, while similar, provides crucial differences which allow for the figure of the author to remain an important focus of analysis. Foucault (1998) queries the points at which critics draw boundaries between an author and her work. What constitutes an author's work? Do we include her manuscripts, her deleted drafts, amendments, corrections, footnotes, research notes, love letters, shopping lists and so on? (Foucault 1998, p.207). Is everything that an author has written constitutive of 'her work'? But then where would one stop? What about thoughts unwritten and desires unspoken? Foucault's (1998) intention here is to show the near impossibility of imposing a unified concept of 'the author' upon an individual. Foucault (1998) explains in greater detail than Barthes (1977) how the figure of the author is a capitalist production, reinforcing notions of property and ownership. For Foucault (1998) the development of the printing press, and subsequently copyright and publishing laws, is crucial to the development of 'the author'. Foucault (1998, p.213) argues that while narrative stories previously had no requirement of an author, as Barthes (1977) had previously outlined, this shifted so that: "...literary discourses came to be accepted only when endowed with the author figure". Yet where Foucault's (1998) work differs from Barthes' (1977) is in its proposal that the author figure still has use, not for how we can examine texts to determine the author's 'true meaning', but for the ways in which the use of the author figure allows us to examine the relationships between power, knowledge and discourse. Foucault (1998, p.211) writes: "The author function is therefore characteristic of the mode of existence, circulation and functioning of certain discourses in society". Foucault (1998) argues that the ways in which society uses the author function can reveal the structures of power and knowledge in cultural discourse. When we use the name of an author we are immediately associating it with a particular set of assumptions, references and connotations. We are examining Author A's work as being distinct from Author B's, and we group together a range of texts which we can then differentiate, compare and contrast to a group of others. For example, if we return to Kelman, in discussing 'his work', however problematic the term is for Foucault (1998), we are referring to the specific discursive environment in which it exists. The controversy when Kelman won the Booker Prize (which is referred to in detail in Chapter Five's discussion of *Filth*) gives us an insight into the cultural discourse of late twentieth-century Britain, in which Kelman's writing is seen as 'literary vandalism' by sections of the British cultural establishment for its Glaswegian dialect, first person stream-of-consciousness narration and frequent swearing. The invocation of the name of the author 'Kelman', then, is also an invocation of everything Kelman is not; we are putting his work in comparison to others, be they contemporaries in the Booker Prize winners sphere, i.e. Ian McEwan, Peter Carey, Hilary Mantel; or contemporaries within Scottish literature such as Janice Galloway, Alasdair Gray and Irvine Welsh. Therefore, Foucault (1998) ultimately

salvages the socio-cultural function of the author from Barthes (1974, 1977). It is worth quoting Foucault (1998, p.22) at length at this point:

...the author is not an indefinite source of significations that fill a work; the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction.

While Foucault (1998), as with Barthes (1974, 1977), excludes the potential for individual creation and subjectivity, he argues that the concept of the author remains useful for analysing society, through the discourses associated with the author, even if he is arguing that our conception of the author is inhibiting and limits our understanding and uses of culture. The approaches posited by Barthes (1974, 1977) and Foucault (1998) are not without their detractors. For example, Burke (2008, p.169) writes that:

The decision as to whether we read a text with or without an author remains an act of critical choice governed by the protocols of a certain way of reading rather than any 'truth of writing'. Which is to say that authorial absence can never be a cognitive statement about literature and discourse in general, but only an intra-critical statement and one which has little to say about authors themselves except in so far as the idea of authorship reflects on the activity and status of the critic.

Burke (2008) argues that the death of the author is only in the mind of the individual critic, and cannot be extrapolated from the interiority of the critic's perception to a wider cultural argument, or an inherent cultural and discursive 'truth'. As acknowledged by Foucault (1998), his aim was not to provide an answer to the question of 'what is an author?', but merely pose some questions about the status of the author. In his analysis of Foucault, Burke (2008) complicates the notion by asking "what [and who] is an author?". Burke (2008) argues that Foucault's (1998) analysis was contradictory in that while he argued that the idea of an individual as an author and the producer of discourse was immaterial within the structures which constitute the entirety of discourse at any given historical period, he then went on to attribute author status to those whose work, like Marx and Freud, founded a certain discursivity. As Burke (2008, pp.79-89) shows, this 'return to the author' within a work which was ostensibly as intransigent about the idea of the author as an individual as Barthes (1974, 1977) was, creates a problematic disjuncture within Foucault's (1998) argument. Burke (2008, p.81) writes:

We have therefore arrived at a position diametrically opposed to the archaeological thesis. So far from the work of authors being determined in their nature and very existence by the discursive formation, the entire discursive formation is hereby dependent on the work of an individual author.

In this sense Burke (2008) shows how the idea of the 'death of the author' can never be more than a reflection upon the perceptions of the individual critic. For Foucault (1998), Marx and Freud are 'authors' because of their founding of discourses which have been hugely influential within the critical spheres within which Foucault operates. But if we extrapolate this idea further, is J.K. Rowling no less an author to the millions of people

whose lives are greatly influenced and framed by their attachment to the cultural ephemera of Harry Potter? Yes, we might argue that Harry Potter has not framed the worlds of art, sociology, philosophy, politics and so on in the ways in which Marxism or Psychoanalysis have. Yet there are degrees of difference relevant here, such is Burke's (2008) point about authorship being primarily relevant to the interiority of the individual critic. When Foucault (1998, p.205) utilises Samuel Beckett to ask "What does it matter who is speaking?", his answer ultimately appears to be that it depends on *who is speaking*. For a Professor of Philosophy in 1960s and 1970s Paris it matters if Freud and Marx are speaking and, as Burke (2008, p.81) shows, any further works in those fields inevitably involve a return to the origin – an individual author. For a teenager in twenty-first-century Britain attending Harry Potter World in London, there is a similar return to an origin, exemplified by the work of an individual author, J.K. Rowling.

The approaches outlined by Barthes (1974, 1977) and Foucault (1998), and their subsequent influence on adaptation studies, is critiqued in terms of its determinism and a re-evaluation of the role of the author is evident in much recent writing, as noted by Aragay (2005, p.28), who observes "...a redefined notion of auteurism has become a central focus in recent writing on adaptation.". This redefinition argues that the poststructuralist approaches discount the reasons, individual and personal, that an adaptor may have for choosing a text to adapt and, crucially, the way they choose to adapt that text. Furthermore, such approaches dismiss the political, moral and creative urges which drive individuals to re-assess a source text (Hutcheon 2006; Sanders 2006). In addition, Elliott (2013) writes that in their continued proliferation film adaptations contest the death of authorship as posited by Barthes (1977), though we might align this with Foucault's (1998) theory of the author-function (as noted above). Adaptations demonstrably are read by our societies as *authored* recompositions and decompositions of fiction. The question becomes the extent to which a critic believes that this authorship is restricted to Foucault's (1998) definition of the author-function, or Barthes' (1974, 1977) belief that interpretation really only begins with the individual consuming the fiction, rather than the individual responsible for authoring it. While it may be apt to think that there is no such thing as an original text, and that all authorship is the assembling of previously existing material within new frames, I follow Burke's (2008) approach, and as noted above the approach of several key theorists in the field of adaptation, in discussing the creative acts of individuals within the social, political and industrial contexts in which those acts were made.

Another way in which the author has been re-born in adaptation studies is not solely through a reconsideration of the director's influence, but that of the screenwriter too. Boozer (2008) calls for the inclusion of the screenplay as a third text, along with the source text (usually a novel or short story) and the finished film. Boozer's approach is supported by Murray (2012b, p.151), who argues: "Inclusion of a screenwriter in a book

about the contemporary adaptation industry is crucial because it is in the figure of the screenwriter that the literary and filmic spheres most demonstrably converge". This consideration of authorship, with an inclusion of the screenwriter, within the processes of adaptation need not be at odds with analyses which seek to locate the author(s) in wider cultural, social and political discourses, as Boozer (2008, p.21) notes: "Tracing generic, institutional, ideological, and cultural influences need not entirely displace considerations of key creative decisions by individuals most directly responsible for a film". This theoretical refinement is also noted by Cattrysse (2014, p.53) who writes that his approach "...proposes instead to position individuals and their so-called 'masterpieces' in their historical, socio-cultural context, as well as to look for explanations in trans-individual or societal facts".

Murray's materialist (2012a) approach to the study of adaptation provides another way in which to consider the function of the author. Adaptations frequently foreground the nature of their authorship, primarily through the marketing and promotion of the literary author and the director, especially when the director is also the screenwriter, and our understanding of their self-identification as adaptations provides another angle with which to consider the author-function. In Murray's (2012a) sense this is not so much through the analysis of the text to reveal the cultural meanings imparted by the authors, but through the functions of the adaptation industry which, she argues, on the surface would seem to deconstruct prior Romantic notions of the author as individual genius, from whom come great works unimpeded by economic concerns. Murray (2012a, p. 49) writes:

Every aspect of the contemporary adaptation economy functions to expand and replicate the authorial celebrity's role in other media platforms...In this way, the author figure takes her place alongside the other individuals via which the industrial nature of screen production can be marketed to a society predisposed towards individualist explanations of cultural phenomena: the film star, the auteur director, the studio mogul.

Murray's (2012a) approach is not without precedent; we may link it to the wider reconsideration of the auteur in film studies through a reading which considers the "commercial conditioning of this figure", as Corrigan (1991, p.35) declares. As Andrew (1993, p.82) in his re-evaluation of the auteur notes: "Cinema is part of a media economy that has reduced the auteur to a sign, indeed precisely to a signature". Therefore, notions of authorship in adaptation remain relevant in these two contrasting ways: the continued existence of individuals who bring their own personal, political and social interpretation of the text which they adapt; and the important commercial appeal of Romantic notions of authorship as indicator of cultural capital (in Bourdieu's (1993) terms) within the cultural industries in which the cinema functions. These complimentary interpretations of the author-function may be seen in several of the case study examples to be explored later in the thesis. The film adaptation of *Sunset Song* is notable for the deep, personal connection to the text felt by its writer and director

Terrence Davies. It took Davies almost 20 years of patient determination to finance and produce the film and he is verbose when describing his affinity for, and emotional connection with, the novel (Pulver 2015; Murray 2016). Davies' film, too, may be seen in terms of its promotion in the cultural sphere through an association with its auteur director; indeed in the second sentence of Pulver's (2015) interview, he announces Davies as: "the man who some claim to being Britain's greatest living auteur". An example more obviously in alignment with Murray's (2012a) explanation of how notions of authorship function in the 'adaptation industry' can be seen in the adaptation of Irvine Welsh's novel *Filth* by writer-director Jon S. Baird. As Chapter Five details, in many ways the adaptation of *Filth* is notable for its promotion of the literary author, Irvine Welsh, whose cultural capital is greater than that of the film's director Baird.

Intertextuality

The influence of intertextuality in adaptation studies emerges from the poststructuralist work of Barthes (1974, 1977) and Foucault (1988), yet is most clearly indebted to Bakhtin's (1981) theorisation of the 'dialogic'. Bakhtin (1981) argued that all levels of discourse, from uttered speech to newspaper articles to live performances, operate within an unending network of previous statements and future responses. Bakhtin (1981, p.280) writes:

The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer's direction. Forming itself in an atmosphere of the already spoken, the word is at the same time determined by that which has not yet been said but which is needed and in fact anticipated by the answering word. Such is the situation in any living dialogue.

Bakhtin (1981) theorises that language is an infinite chain of meaning which is constantly renewed, reinterpreted and reissued through each actor in the network. Bakhtin (1981) further introduces the concept 'heteroglossia', which explains how the combination of existing statements constructs a text, which is inevitably imbued with a variety of styles and voices and assembled into a structured artistic system which has its own narrative features. Bakhtin's work was subsequently elaborated upon by Kristeva (1986, p.111), who initiates the intertextual approach by arguing that the work of Bakhtin allows us to see that "...every signifying practice is a field of transpositions of various signifying systems (an intertextuality)...", and that this approach challenges the idea of a single, complete text, instead foregrounding a plural and fragmented text, formed out of a combination of prior texts which will inevitably be reissued as an element of future texts. Stam (2000a, 2000b; 2005) is arguably the theorist within adaptation studies whose work has been most clearly influenced by intertextual approaches. Stam (2000a, p.66) declares his position on intertextuality in film adaptation as thus:

Film adaptations, then, are caught up in the ongoing whirl of intertextual reference and transformation, of texts generating other texts in an endless process of recycling, transformation and transmutation, with no clear point of origin.

Stam's (2000a) assertion that film adaptations have no 'clear point of origin' can be aligned with Sanders's (2006) aforementioned description of appropriation. However, I would query quite what purpose this serves the study of adaptation. If we accept that no text (whether an adaptation or not) is *an originating text*; that the composition of every text is reliant on degrees of intertextual influences, then to what extent does it matter whether the text being analysed is a film adaptation or not? To this end, I would agree with Sanders's (2006, p.22) argument that a study of 'adaptation', as opposed to 'appropriation', necessitates a study of a source text as this "...links to the manner in which the responses to adaptations depend upon a complex invocation of ideas of similarity and difference. These ideas can only be mobilized [sic] by a reader or spectator alert to the intertextual relationship". That is not to say that there is a definite origin text from which a film adaptation is clearly linked to. However, when we look specifically at the film adaptation of *Sunset Song*, for example, we can see that the *origin of the adaptation* is the novel of Lewis Grassie Gibbon. That is not the same as saying that Gibbon's novel is an origin text, a completely original invention un-encumbered by the dialogics of adaptation as Bakhtin (1981), Kristeva (1986) and Stam's (2000a) work indicates. Hutcheon (2006), Sanders (2006) and Geraghty (2008) all utilise similar approaches, through which the intertextuality of the adaptation can be acknowledged, explored and analysed without the need to reduce the text to the 'whirl' of Stam's (2000a) intertextual storm which has blown away any definitive and material point of origin for the film adaptation. The point of origin for the film *Sunset Song* is the novel *Sunset Song* for the former could not exist in the form it occupies without the latter.

In the *Sunset Song* example provided, it is noted that director Terence Davies became aware of the novel through the 1971 television series of the same name. Davies utilised his experience of both, along with the aesthetic and moral style associated with him as an auteur director, to shape his film version. To link our preceding discussion of the author with that of intertextual critiques of adaptation, it is worth returning to Stam (2000b, p.6), who writes:

Auteur studies now tend to see a director's work not as the expression of individual genius but rather as the site of encounter of a biography, an intertext, an institutional context, and a historical moment . . . they "orchestrate" pre-existing voices, ideologies, and discourses, without losing an overall shaping role . . . a director's work can be both personal and mediated by extrapersonal elements such as genre, technology, studios, and the linguistic procedures of the medium.

Stam's (2000b) explanation here makes the consideration of the auteur (and we might add the literary author and the screenwriter) entirely compatible with a consideration of the text as intertext, which is being shaped by an ongoing and unending dialogue with texts before and afterwards, and that this dialogue is not bounded by form. For example,

when considering Baird's adaptation of *Filth*, it must also be noted that Welsh's work, as has been acknowledged (Kelly 2005; Morace 2007), is itself more influenced by music and film, than literature. Therefore an analysis of *Filth*, the film adaptation, must account for its relation to prior texts such as the film adaptation *Trainspotting* (Boyle 1996) while also accounting for the fact that Danny Boyle's adaptation of Welsh's 1993 novel is itself influenced by a music video aesthetic which is relatable not only to the cultural milieu of Britain in the 1990s, but also back to Welsh's statement that his writing of *Trainspotting* was influenced by music and film. An intertextual whirl of references indeed. Yet within this whirl of intertextual references, I would argue that there is a clearly defined source text for Baird's adaptation of *Filth*, and that is Welsh's 1998 novel of the same name. For, as Hutcheon (2006) and Sanders (2006) argue, the film adaptation is clearly linked within a discursive context as being another version of an existing text, in this case the novel *Filth*. It is within this context of a clearly linked adaptation that audiences anticipate the film; that readers purchase the book from which the film is based; that producers and cultural arts agencies fund the film; that exhibitors show the film; and that the film is received by a network of film reviewers, film audiences and those within the film industry. As hitherto mentioned, these points will be detailed more thoroughly in Chapter Five.

Social Context

Having looked at the study of adaptation through the prisms of fidelity, authorship and intertextuality, I will now examine a recurring methodology pursued by adaptation scholars, that of locating adaptations within their social and historical contexts. As already alluded to, many of these approaches overlap and intertwine, and the analysis of social, cultural and political discourses upon an adaptation is no different, and often is linked to some of the approaches outlined previously. This tendency, as noted in Elliott (2013), is usually linked to a 'sociological turn' in adaptation studies, inspired by the work of Andrew (1984, p.106), who writes:

...for adaptation, while a tantalising keyhole for theorists, nevertheless partakes of the universal situation of film practice, dependent as it is on the aesthetic system of the cinema in a particular era and on that era's cultural needs and pressures...Let us use it [adaptation] as we use all cultural practices, to understand the world from which it comes and the one toward which it points.

Andrew's (1984) inclusion of the consideration of an 'era's cultural needs and pressures' has proved influential in widening the scope of adaptation studies to consider a film adaptation's broader engagements with the society and culture in which it is produced. This can be seen in the work of Naremore (2000, p.10), who calls for a "...a broader definition of adaptation and a sociology that takes into account the commercial apparatus, the audience and the academic culture industry"; or Hutcheon (2006, p.142) who argues that "An adaptation, like the work it adapts, is always framed in a context - a time and a place, a society and a culture; it does not exist in a vacuum...". These

approaches are of key importance to the methodological approach of this thesis, which seeks to understand the ways in which a series of film adaptations can be seen as located within the specific time and space of twenty-first-century Scotland, and what traces of this discursive environment are evident in the processes of adaptations which produce these films, and in the film texts themselves. The use of a discursive framework is inspired by the work of Stam (2005, p.45), who writes that “Since adaptations engage the discursive energies of their time, they become a barometer of the ideological trends circulating during the moment of production...”. Stam (2005, p.45) elaborates that adaptations are ‘reaccentuations’ in which the source text, which is located in its own (often different) discursive environment, is then reformed through a new discursive lens which “...also reveals something about the ambient discourses in the moment of reaccentuation”. Similarly, Casetti (2005, p.90) writes:

...we should consider these two realms (cinema and literature) as sites of production and circulation of discourses and connect them to other social discourses in order to trace a network of texts, within which we can identify the accumulation or dispersion, the coming forth or the reformulation, the emergence and the disappearance of some themes and issues.

To examine the discursive environment in which these film adaptation texts are produced and received, Chapters Two and Three will build theoretical foundations upon which Section Two of the thesis will construct its analysis of the texts. Chapter Two will review the literature on nationhood and national cinema, while Chapter Three will outline the specific contextual environment of twenty-first-century Scotland, particularly in relation to film production. Each case study will then anchor the film adaptation into the discursive environment of the contemporary era using a variety of para-texts. For example, the policy documents relating to the production of a film will be discussed for the ways in which they frame the adaptations as relating to this Scottish discursive environment, both in terms of national culture and identity, and within contexts of the film industry. I will also consider press coverage of the films which relates the adaptations to this discursive environment, both in terms of film reviews and interviews with literary authors, screenwriters and directors, enabling us to better situate or grasp the complexities of these texts. I also work from the same position as Hutcheon (2006), Boozer (2008) and Catrysse (2014) who argue that there is scope to consider both individual authorship and societal and cultural context.

Industrial Context

There has been a discernible shift within adaptation studies, in line with trends in film studies, to account more fully for contexts of production, alongside textual readings of adaptations. This approach is perhaps most forthright in Murray’s work, as can be deduced from the title of her book, *The Adaptation Industry* (2012a). Murray’s (2012a) argument is that for too long adaptation studies has focused primarily on textual analysis, to the exclusion of a comprehensive approach to understanding how

adaptations *come to be*. Murray's (2012a) approach is not without precedent. For example, Hutcheon (2006, p.30) argues that "General economic issues, such as the financing and distribution of different media and art forms, must be considered in any general theorizing of adaptation"; while as seen in the preceding section, Naremore (2000) writes that the general 'commercial apparatus' of film production must also be within the purview of those studying adaptation. Yet Murray (2008, 2012a, 2012b) provides perhaps the most determined resistance to textual analysis, and the focus on individual case studies, within Adaptation Studies yet. Murray (2012a) argues that before a text arrives on screen it moves through an industrial process in which competing goals and ideologies from a variety of different industries align to produce a film adaptation. The individuals involved in the 'cultural economy' of the 'adaptation industry', to use Murray's (2012a) terms, may include in the literary sphere: authors, editors, agents and publishers; along with book fairs and festivals, critics and audiences (after all a successful book is more likely to be made into a film than a less successful one). We may add to this those in the film industry: producers, screenwriters, directors, actors, agents; alongside distributors, film festivals, and critics and audiences. These spheres overlap, as film producers may attend book fairs to assess the buzz around titles before they are published. At each stage in the process there are competing interests at play. The author of the novel does not necessarily share the same goals as her publisher; the screenwriter does not necessarily share the same goals as her producer or the film's director. Murray (2012a) utilises the work of Bourdieu, specifically his work *The Field of Cultural Production* (1993), in which he outlines how the cultural capital of certain texts and authors is manipulated within certain cultural fields to allow for the production of new cultural products.

An example of Murray's (2012a) reading of Bourdieu (1993) can again be seen in the Scottish context, albeit in this case in the production of a television adaptation rather than a film adaptation. At the 2011 Edinburgh International Book Festival the late author William McIlvanney was asked by an audience member why his seminal *Laidlaw* novels were out of print. Upon learning this, publisher Cannongate acquired the rights to the novels and McIlvanney returned to the 2013 festival celebrating the republication of the novels, and spoke of his surprise at their renewed popularity and success. At the end of 2013 it was reported that on the back of the revival of McIlvanney's career the rights to a television adaptation had been acquired by an independent production company who were in talks with the BBC about bringing the novels to the screen (Ferguson 2013). From this example, we might see how the cultural capital of McIlvanney's work, which was publicised as being 'rediscovered' and as the rightful return to prominence of one of the nation's greatest writers (Brocklehurst 2015), is utilised by the screen production industry to initiate a new cultural product, the television adaptation. Therefore, in Murray's (2012a) terms, to simply analyse the television adaptations for their ideological underpinnings, their cultural and social significance, or their relation to McIlvanney's

novel, is insufficient if we are to understand the conditions of emergence of this adaptation. Murray (2012a, p.77) argues that incorporating this type of production analysis into adaptation studies can help us gain an understanding of “...how the adaptation industry functions systematically to favour, exclude or generally shape the range of texts available”.

However, Murray's (2012a) approach is not without its critics. For example, Cattrysse (2012) writes that Murray's work is more focused on the operations of the book industry as opposed to the film industry, and therefore the work can be said to fit in with the much maligned historic tendency within adaptation studies to consider the literary first, and the filmic second. In modifying Murray's approach, Meikle (2013) points to Murray's (2012a) neglect of textual analysis as a viable method as problematic, and writes that the consideration of textual and aesthetic features within what he terms an 'Adaptation Network' allows for a more fluid and rounded examination of adaptations as cultural products, one which re-emphasises artistic agency. I would concur with Meikle (2013) and Cattrysse (2014) about the limitations of Murray's (2012a) approach, however refreshing her work may be. Murray (2012a, p.106) argues that textual analysis is viable only to help “...investigate what these screen texts reveal about the adaptation industry from which they emerge”. Therefore while Murray calls for adaptations to be approached “socioeconomically” (2012b, p.123), the disavowal of textual analysis to interrogate the film texts' relations to the social and cultural discursive milieu in which they exist, seems to only allow for a purely economic and industrial perspective; a sort of materialist determinism which can only ever provide a limiting picture of the texts and the societies from which they emerged. We might find a more nuanced explanation of the value in considering the contexts of production from Caldwell (2009, pp.172-173), who calls for “...textual analysis within a sociologically informed cultural industries perspective...” and argues that “... the material practices and artefacts that fuel the industry must be engaged on some level through a film studies type of textual analysis”. While Caldwell (2009) is not writing specifically about adaptations, his call for a film studies type of textual analysis resonates with the approach of this thesis, in analysing the films texts through a methodological framework which considers artistry, industry and society. This methodological justification will be explored in the conclusion to Section One, at which point I will outline in detail the analytical methods undertaken by the case study chapters in Section Two.

Conclusion

This first chapter has reviewed the literature on adaptation studies, drawing upon the work of key theorists in the field to explain some of the recurring approaches to the study of adaptation. I have provided a definition of adaptation for the purposes of this thesis, which takes what Cattrysse (2014, pp.52-53) would call a “target-oriented

approach". This means that I will begin my examinations from an end product: a film adaptation which is clearly self-aligned with a prior source text. This reflects not only my own background in film studies, as opposed to literary studies, but also a desire to uncover how these film texts relate to the industries within which they are produced and the societies within which they exist, such is the dual concern at the heart of this thesis. This opening chapter has discussed the fidelity approach to the study of adaptation, and I believe that examining the extent to which the film adaptation is faithful to the novel being adapted is an inappropriate method for this thesis. This, however, does not discount analysing the choices made in adaptations to underscore certain elements of the source text, or diverge radically from it. Such analyses, such is Andrew's (1984) argument, should not ignore the adapted text, but I believe it is better to refrain from the subjective value-laden judgements which fidelity criticism can often result in, which, as the review of literature has shown, tends to reiterate long-standing cultural hierarchies over the worth of literature versus the (lesser) worth of film. Subsequently a detailed review of the literature on authorship, as it relates to adaptation studies, was provided. From this discussion, a refinement to the poststructuralist approaches outlined by Barthes (1977) and Foucault (1988) has been outlined. This allows for the author-figure to be analysed, both for their individual agency as actors in the process of adaptation (Hutcheon 2006; Sanders 2006) and the ways in which the appearance of an author-figure, in the Romantic tradition, remains important for the culture industries (Murray 2012a). It has been shown that a consideration of authorship and individual agency remains appropriate, so long as the individuals are located within social, cultural, political and industrial contexts. I believe this approach is best outlined by Hutcheon (2006, p.108):

In the act of adapting, choices are made based on many factors, as we have seen, including genre or medium conventions, political engagement, and personal as well as public history. These decisions are made in a creative as well as interpretative context that is ideological, social, historical, cultural, personal, and aesthetic. And that context is made accessible to us later in two ways. First, the text bears the marks of these choices, marks that betray the assumption of the creator - at the very least insofar as those assumptions can be inferred from the text. Second, and more obvious, is the fact that extra textual statements of intent and motive often do exist to round out our sense of the context of creation.

The preceding literature review has also considered the influence that intertextual approaches to the study of adaptation have had in broadening the scope of study from the binary source text/adapted text model to allow for the consideration of a multiplicity of texts whose influence on the adaptation will be more or less obvious. However, I contend that these approaches can be too reductionist, particularly Stam's (2000a) argument that they can eradicate the influence of a source text completely. That is not to say that the widening of analysis away from simply the source text being adapted is not welcome, and indeed necessary. However, the film adaptations that comprise the case studies of this thesis are all aligned with a clearly individuated source text, and so to

reduce the importance of that source text to just one of a multitude of competing intertexts upon the adaptation seems illogical.

The final two recurring approaches within adaptation studies considered in this literature review are those which seek to locate the adaptation within wider contexts. Following on from Andrew's (1984) oft-cited 'sociological turn' for adaptation studies, much of the literature in the discipline in the past twenty years has argued for the importance of locating adaptations within the social, political and cultural contexts of their creation and reception. Stam (2005) and Casetti's (2005) arguments of the important ways in which adaptations can be studied for their relations to the discursive environments of their era has been influential to my thinking. I find that their methods are well suited to the research aims of the project, which queries how adaptations relate to conceptions of Scottishness in the discursive environment of twenty-first-century Scotland. This environment is one in which the meaning of Scottishness is frequently queried, as Chapter Three will elaborate on. Furthermore, I would argue that the analysis of the film adaptations in this period also reveal important aspects of the production processes involved within this 'adaptation network' (borrowing the term from Meikle (2013); but I also find it in Murray 2008). I will argue that the fact that nearly 40% of feature-length films funded by Creative Scotland are adaptations is in, and of itself, worthy of investigation. It reveals something important about how the film industry functions in a small nation, such as Scotland, which struggles to compete in a global film landscape dominated largely by one industry, that of Hollywood. Thinking about Murray's (2012a) argument that interrogating how adaptations come to be, through analysing the production processes, allows us to better understand the range, variety and limitations of Scottish films available.

As the preceding literature review has characterised, Adaptation Studies has routinely been accused of introversion, occasionally to the point of stasis. While Elliott (2013) and Cattrysse (2014) are trenchant in their belief that the discipline needs more rigorous theorising, I am more inclined to agree with Leitch (2012), who argues that pinning down concrete definitions of adaptations, and models of analysis for adaptations, may not be the best approach. Instead, Leitch (2012) argues that allowing a multiplicity of approaches to flourish may better energise the discipline and allow it to flourish in a more intuitive and imaginative way. This can be aligned with Cartmell and Whelehan's (2010) argument that there should be no grand theory of adaptation by which all adaptations are analysed. Instead each should be assessed according to the specificities of its existence, utilising a cross-disciplinary set of academic tools to give greater consideration to the complexities of the texts. It is from this position of that the film adaptations in Section Two will be analysed.

Chapter Two: Nation and National Cinema

The focus of this thesis in its examination of whether or not film adaptations in contemporary Scottish cinema engage materially and thematically with ‘the nation’, makes it necessary to set out a conceptual framework within which this project will locate its analysis. These case studies present stories which are considered to *belong* to Scotland. But what is this Scotland they belong to? And what is it that binds them in that belonging? This involves a consideration of the ways in which culture relates to the nation, yet the difficulties associated with defining the nation and the concepts of national identities and national cultures are well documented. I will begin this chapter by outlining some of the key theoretical approaches in pursuing a definition of the nation with a review of appropriate literature. Subsequently I will consider the ways in which the nation has been conceived of as an ideological construct, partially, and often significantly, rooted in the media of mass communication and notions of national cultural specificity. As expanded upon in Chapter One, this thesis takes the same position as Cattrysse (2014) who argues that studies of adaptation should begin with the ‘finished’ film text and that they should be more firmly rooted in film studies. It therefore seems appropriate to dedicate a large proportion of this chapter to the ways in which film studies has considered the question of nation and cinema.

After outlining some broad approaches to theorising the nation, national identity and national culture, I will outline the development of critical approaches to the studies of national cinemas in the twentieth century. Subsequently I will elaborate upon these foundations to describe how the study of national cinema became characterised as a study of European cinemas in opposition to popular Hollywood cinema, and some of the well-articulated problems with this reductive binary approach. I will then discuss the ways in which national cinema has often been associated with ‘art cinema’, and the domain of the auteur director. Again, I will outline criticisms of this association, as well as providing a definition of art cinema with relation to one of my case study examples. The idea of national cinema does not only exist in aesthetic and narrative terms, and I will subsequently review literature which emphasises the concept’s remaining usefulness in a more material fashion, pertaining to the production and marketing of culture. I will then continue to discuss more theoretical approaches to national cinema, beginning by reviewing the copious literature which argues the problematic nature of the idea of national cinema, highlighting instead transnational approaches. I will conclude by outlining a theoretical foundation upon which the case study chapters of this thesis will conduct their analysis of specific film adaptations within an understanding of them as relating to the Scottish nation.

Defining the Nation

It is one of the most ubiquitous and misunderstood terms which permeates our everyday discourse: 'the nation'. In 2010 the then Prime Minister David Cameron and Deputy Prime Minister Nick Clegg's Conservative-Liberal Democrat coalition government, we were told, was formed despite their political differences in 'the national interest' (Wintour 2010). Large swathes of the debate over the referendum on Scottish independence, which ran between 2012 and September 2014, were punctuated with interchangeable notions of the nation, national identity, nationhood and nationalism, with Alasdair Gray's oft-quoted plagiarism "Work as if you live in the early days of a better nation", which is inscribed on the Scottish Parliament building no less, co-opted by a plethora of vested interests. In the summer of 2016 Britain voted in a referendum over its membership of the European Union, returning a narrow majority in favour of exiting the supra-national entity. The issue of British sovereignty, or a perceived lack of it, from Brussels was one of the dominant discourses in the debate (Foster 2016). It is fair to say that during the historical era under consideration by this thesis, which is the first fifteen years of the twenty-first century, the nation has been a recurring feature of British and Scottish social discourse. And as this period has demonstrated, arriving at a concrete definition of what is meant by 'the nation' is not simple. As Karolewski and Suszycki (2011) explain, the term has been utilised in such a variety of manners that its meaning is loose and ever-changing, a fluid and reactive concept, subject to a variety of interpretations.

Ernest Renan's (1990) lecture *What is a Nation?*, written in 1882, provides one of the earliest attempts to define the nation, and consider its historical context. His argument that nations are essentially modern constructs, distinct from the collections of smaller tribal units or city states once incorporated within large Empires (Roman, Greek, Babylonian and so on), has proved influential, although not without its detractors⁷. In stating the multitude of ways through which a nation can be formed, Renan (1990) argues that that nations developed through the growth of powerful monarchic dynasties such as in England and France, or the regional drive for greater political authority and independence such as The Netherlands and Belgium. Additionally, nations were formed through the assimilation of specific regions through "the work of a general consciousness" (Renan 1990, p.13), for which the examples of Germany and Italy are provided. This notion of a 'general consciousness' has evolved in to that of 'national identity'; that is of a binding ideological force, a sense of belonging and unity, which cuts across various divisions including, significantly, that of language, to form a nation.

Another key way in which Renan's (1990) lecture has proved influential is in his contention that the nation operates on an every-day level, permeating its citizens with concepts of themselves and other citizens of the nation in a seemingly natural way.

⁷ For example, both Smith (1995) and Anderson (2006) believe that the folklore and myths associated with earlier civilisations partly construct contemporary national narratives.

Renan (1990, p.14) writes that the nation can be “...summarized [sic], however, in the present by a tangible fact, namely, consent, the clearly expressed desire to continue a common life. A nation's existence is, if you will pardon the metaphor, a daily plebiscite...”. Renan's (1990) argument grounds the nation in an everydayness, a subliminal negotiation between citizen and nation in which the citizen accepts (or perhaps merely recognises) her national belonging. This everydayness of the nation is explored by Karolewski and Suszycki (2011, p.5) who argue: “...we take nations for granted, we view social reality through their prism. As a result, nations are interpretative templates perpetuated in a barely noticeable way, and they define the context of our everyday life”. Such nation-ness is reinforced through the nation's subtle, and often semiotic, transmission of itself, seen through the myriad ways in which citizens have the nation invoked for them. Think, for instance, of a citizen in contemporary Scotland, who may buy a newspaper (*The Scotsman*, *The National*), watch a news or current affairs program (*Reporting Scotland*, *Scotland Tonight*), drive along a motorway and find road signs written in Gaelic, a language she (likely) cannot understand but knows its *national importance*. Billig (1995, p.6) describes “...the ideological habits, by which ‘our’ nations are reproduced as nations, [which] are unnamed and, thereby, unnoticed”. Yet perhaps this discussion of banal nationalism (Billig 1995) needs updating. As mentioned in the opening paragraph of this section, the socio-political context of twenty-first-century Scotland demands that we read the nation not as simply commonplace; the concept of nationhood has been, and continues to be, a key component of the discursive landscape of both contemporary Scotland and Britain (as well as more widely across Europe). Scotland is of course a curious and unusual example and one which will be examined in greater detail in Chapter Three.

Returning to Renan (1990, p.19), he concludes:

...the nation is a soul, a spiritual principle... [it] is the possession in common of a rich legacy of memories... [and] present-day consent, the desire to live together, the will to perpetuate the value of the heritage that one has received in an undivided form.

Again, this summation hints at the idea of national identity and indicates a powerful conceptual framework for defining the nation, that of a collective consciousness underwritten by a mythic or folkloric past (‘...rich legacy of memories’). This ‘spiritual principle’ has been elaborated upon by Billig (1995, p.5), who writes of the “ideological consciousness of nationhood”; by Anderson's (2006) much cited description of the nation as an ‘imagined community’; and Edensor's (2002, p. 140) argument that the nation contains a “shared milieu of feeling and knowledge”. These approaches foreground the centrality of nationhood to our existence as individuals within a geographical and ideological framework of nation; even if the extent to which we are active in our participation of nationhood ebbs and flows depending on the particular socio-historic era. At this point, however, it is worth noting that the centrality of

nationhood to individual subjectivity is contended in part by Hobsbawm (1992), who argues that national identity is not the primary way in which an individual constructs their 'social being', and that a variety of other factors (familial, community, gender, race, cultural and so on) play as significant, if not more so, a role in the assembling of identity as the national does.

Yet, as detailed above, Renan's (1990) brief lecture initiated several important concepts which would undeniably influence critical inquiry in to the nation, such as the notion that it is constituted through a shared set of spiritual principles, or general consciousness, implicitly understood by a unified body of people. This corresponds to Gellner's (2006, pp.6,7) two-fold definition of the nation:

Two men are of the same nation if and only if they share the same culture, where culture in turn means a system of ideas and signs and associations and ways of behaving and communicating...Two men are of the same nation if and only if they recognize [sic] each other as belonging to the same nation. In other words *nations maketh man*; nations are the artefacts of men's convictions and loyalties and solidarities.

Yet Gellner's (2006) definition may not read entirely satisfactorily in its absolute determinism ('...if and only if...') and also his focus on the ethnic foundations of nation, which he argues are crucial to the mood swings of 'national sentiment', in that one ethnic group finds the nation under threat from incoming 'foreigners'⁸. Gellner (2006) claims that a 'reasonable nationalism', often described in contemporary political terms as civic nationalism, in which ethnicity is not the significant contributing factor in the 'violation' of national sentiment is unlikely. Furthermore, Gellner's (2006) definition of culture, through an Althusserian understanding of the state, also remains open to question, resting as it does on an ossified notion of culture as arbitrated by the state and cultural elites, particularly in systems of education. Edensor (2002) critiques Gellner on this point, arguing that his work underestimates cultural variety, and assumes a hierarchical homogeneity of culture, nation and state, something which Hobsbawm (1992) also remarks upon in Gellner's work. Smith (1995, p.57), in his distinction between 'ethnies' and nation, arguably provides a more nuanced definition, one less reliant on absolutes, writing that a nation is: "a named population sharing a historic territory, common myths and historical memories, a mass public culture, a common economy and common legal rights and duties for its members".

This commonality of nationhood can also be read in Anderson's (2006) conception of the nation as an 'imagined community'. Anderson (2006) argues that any city, community or nation which does not rely upon physical contact between its inhabitants must therefore depend upon a sense of shared imagining of what, and who, constitutes

⁸ As perhaps demonstrated by the EU referendum of 2016, which to a large extent was framed by the Leave campaign's hostility towards immigration; or Donald Trump's candidacy for President of the United States, whose solution to complex geopolitical issues was to build a wall along the border with Mexico and forbid Muslims from entering the United States.

the city, community, nation in question. Anderson's (2006, p.5) essential definition of the nation is that "it is an imagined political community - and imagined as both inherently limited and sovereign". He argues that it is limited in the sense that no matter how great and large the nation may be it is always bounded by *something*, normally geographical space. Anderson (2006) contends that the nation is imagined sovereign along the lines of Renan (1990), by citing the principles of the Enlightenment and the French Revolution which diminished the absoluteness of religious adherence, thus beginning a greater evolutionary connection between Man and State, as opposed to Man and God. Therefore, like Gellner (2006) and Hobsbawm (1992), Anderson (2006) relates the growth of nations and nationalism to the modern epoch, particularly in the technological advances which enabled greater mass communication across a bounded geographical space such as the nation. However Anderson's (2006) understanding of the nation also does not posit the nation as solely a modern invention, but one which looms out of "an immemorial past" (Anderson 2006, p.11) and this links his work more closely to Smith (1996) than Gellner (2006) in his appreciation of how nationalism evolved from previously adhered to cultural practices which industrial modernity, and the technologies associated with its growth, afforded citizens the opportunity to "'think' the nation" (Anderson 2006, p.22). The "overwhelmingly visual and aural" (Anderson 2006, p.23) modes of imagining reality which had prior to the industrial revolution allowed a public to imagine their community were to begin to be supplanted by a more structured form of imagining in the form of the written word and particularly, argues Anderson (2006), the novel and the newspaper.

While the nation may be a difficult thing to define, 'nationalism' is a similarly contentious and misappropriated term, yet one which is instructive in allowing us an understanding of the state of nationhood in the contemporary era. Nationalism is primarily associated with the desires of 'separatists' or fringe groups, yet the inherent nationalism of the larger nations who seek to contain the smaller national movements within is barely remarked (Billig 1995). As Gellner (2006) and Hobsbawm (1992) write, nationalism begets the nation; that is a state evolves into a nation through a process of nationalism which seeks to bind citizens of the state through shared concepts of national belonging, articulated through education, culture and a shared mythologised history. Hroch (2007), uncomfortable with the term due to its negative connotations, prefers to label such drives for political and cultural autonomy 'national movements'. Gellner's (2006) understanding of the nation rests upon the growth of nationalism in the move from agrarian to industrial societies which, he argues, facilitated the growth of an intellectual, bureaucratic class which, although often separate from the state, became the arbiters of a high culture and the articulators of a national ideal which is imposed upon the masses. Gellner (2006, p.56) writes:

The basic deception and self-deception practiced by nationalism is this: nationalism is, essentially, the general imposition of a high culture on society,

where previously low cultures had taken up the lives of the majority, and in some cases of the totality, of the population.

As previously highlighted this essentialist position has been critiqued at length (Hobsbawm 1992; Smith 1995; Edensor 2002; Anderson 2006), and its relevance to contemporary society, and popular culture, is questionable. Edensor (2002) notes that culture, in the loosest sense of the word, has a habit of breaking free from the ideological imperatives of the state. Therefore to assume that the majority of inhabitants have a high culture imposed upon them at the cost of their previously held 'low culture' by the machinations of nationalism makes several dubious assumptions, not least of which about the definitions of high and low culture, which is too lengthy a subject to attend to here in any great detail.

As this discussion of the literature has shown, the nation has its roots in culture and the imagining of its existence in cultural artefacts. Yet this description is also in danger of culminating in a deterministic definition, perhaps implying that such cultural artefacts offer, or aspire to, an idealised vision of one, unified nation. Bhabha's (1990, p.1) description of the "cultural temporality of the nation" becomes useful in this sense as it affords us an understanding of the essentially fleeting, fluid and unrealisable cultural vision of the nation. Bhabha's (1990) conception of the way in which the nation is narrated also provides another key concept, that of a sense of differentiation in the era of globalisation ('cultural difference'); a way of branding the nation in an increasingly uniform era of transnational global culture. This too forms part of Edensor's (2002, pp.139-170) argument about how *Braveheart* (Gibson 1995) was utilised by political parties in Scotland, and the Scottish tourist industry, to appeal to global audiences for primarily economic purposes, as well as for political purposes by the Scottish National Party.

National Cinema: Europe vs. Hollywood

The task of imagining the nation in cultural terms has historically been the cause of the printed word, as Anderson's (2006) work details. Sir Walter Scott's epic histories firmly planted Scotland in the cultural imagination of Europe's bourgeoisie in the nineteenth century. The same can be said of France, through the novels of Balzac, Zola or Hugo; or Goethe in Germany; or Dickens in England and so on. The argument, as Hayward (1993) articulates, is that nationalism belongs to the nineteenth century, and the writers who shaped its (mainly) European visions. However, the nineteenth century would culminate in the creation of the first moving pictures, and their ability to visually imagine the nation for global audiences has been equally important to the twentieth century, and the century of cinema to follow would not, primarily, belong to the Europeans, but to the Americans.

One of the primary ways in which national cinema has been theorised is through an understanding of it as being a European response to the Hollywood film industry. In the early years of cinema, Hollywood asserted its dominant position in the global marketplace by overcoming the challenges from cinema production in Europe, particularly in Sweden, Denmark, France, Italy and Germany, more often than not by Hollywood's adoption of key writers, directors and actors from across the Atlantic (Maltby 2003; Elsaesser 2005; Christie 2013). Those European nations were also, of course, gripped by the Great War between 1914-1918, the devastating effects of which further helped enable Hollywood to become the world's foremost cinema during this period, as Thompson (1985) demonstrates. Hollywood's foothold over the global film industry was subsequently strengthened by the Second World War, after which European nations, particularly in France and Italy, struck agreements with the American film industry to allow for greater distribution of movies from the United States to markets in Europe. Subsequent concerns over perceived American cultural imperialism led in some cases to the creation of state developed cultural policy, designed to protect and promote the nation in question's own film produce against the overwhelming success of Hollywood cinema (Hayward 2000). Often this arrived in the form of quotas (now mostly abolished), the building of national film studios and the development of national film schools with the ultimate aim a pursuit of what Higson (1989) would term a 'national film culture'. This brief history of the relationship between film production in the United States and Europe indicates some of the ways in which academic enquiry would develop in the field of film studies; namely that European or National cinema, often seen as one and the same, has had to compete against a larger rival, in the form of Hollywood.

This has been characterised in the apparent desire for national cinemas to articulate themselves in opposition to the classicism of Hollywood, in aesthetic, thematic, generic and narrative terms. Thus, the history of British cinema becomes a study of social realism or bawdy comedies; or the Italian cinema is studied for its post-war neorealist aesthetic or its translation of the American Western; and so on and so forth, through a host of European 'New Waves', in which a variety of technological and thematic features promoted a sense of cultural difference between European film production and its American counterpart. Higson (1989, p.23) writes: "National and local specificity became an important component of the new forms of cultural impact that film was having during the 1960s, especially the extent to which it was reshaping people's awareness of the world, both at home and internationally". Therefore, in their attempts to provide differentiation from the Hollywood norm, these films played a part in realigning and reasserting a sense of European nationhood in the aftermath of the Second World War, in which the avarice of fascism attempted to deny such nations their sense of being.

However, as Eleftheriotis (2001) argues, this tendency to erect binary opposition between National, or European, Cinemas and Hollywood, and the academy's role in perpetuating it, has ultimately led to an intellectual cul-de-sac, characterised as follows:

Firstly, and fundamentally, it tends to establish European identity in a negative way, as a negation of America. Secondly, it imposes essential qualities on both European and Hollywood films that oversimplify and reduce the complexity of both. Thirdly, the Europe/Hollywood distinction is usually translated as an opposition between art cinema... and entertainment/popular/commercial cinema... Finally this distinction implies that the only meaningful comparison for European cinema is Hollywood, and in this sense relegates the rest of the world's film production into epistemological otherness. (Eleftheriotis 2001, pp.10-11)

This distinction between Europe and Hollywood in the context of national, and transnational cinema has often led to crude generalisations about the output of both, as stated by Eleftheriotis (2001). For instance, Ezra and Rowden's (2006) introduction to *Transnational Cinema, The Film Reader*, perpetuates dubious assumptions unsupported by evidence or critical enquiry, about the homogeneity of Hollywood cinema and the cultural worth of European auteur cinema. They write that:

...the U.S. film industry has perhaps irreversibly committed itself to the production of empty and costly cinematic spectacles that, in order to maintain their mainstream inoffensiveness, must be subject to increasingly thorough forms of cultural and ideological cleansing before being released into the global cinemascap. (Ezra and Rowden 2006, p.2)

Aside from the questionable choice of language ('ideological cleansing') this stance perpetuates the sort of rigid binary oppositions with which Eleftheriotis (2001) and others⁹ take issue. Ezra and Rowden (2006) continue to discuss the way in which Hollywood films iron out national specificity in the casting of actors such as Colin Farrell, Jude Law, Penelope Cruz and Juliette Binoche, whose performance of 'Americanness' reiterates the 'homogenising dynamic' of Hollywood cinema. Remaining with their argument, one could add Greta Garbo, Ingrid Bergman, Marlene Dietrich, or filmmakers such as Elia Kazan, Billy Wilder or Fritz Lang. Unfortunately, what this approach seems to negate is the cross-cultural, international dialogue in which Hollywood cinema has always engaged, instead promoting the rather unsubstantiated viewpoint that all American filmmaking offers is a cultural and intellectual wasteland in which all artistic merit is side-lined to further the aim of American global imperialism.

Another dangerous approach into which this falls is the assumption of European moral and intellectual superiority, particularly over American film production, something which Eleftheriotis (2001) terms the assumed 'universality' of the European experience, and which Bergfelder (2005) describes as part of the larger European 'humanist project'. As stated previously, the relationship between Europe and Hollywood in the cinema has always been one which has co-existed in terms of mutual exchange and appropriation, even if those exchanges are not always undertaken on an

⁹ See, for example, Higson (1989, 1995, 2000), Crofts (2007) and Galt & Schoonover (2010).

equal footing given the economic superiority of Hollywood cinema. Sorlin (1991) states that the style and narrative of the American film in its infancy was undoubtedly inspired by, and sometimes directly adapting, the popular Romantic literature of eighteenth-and-nineteenth-century Europe. The work of America's first great auteur of the cinema D.W. Griffiths, has repeatedly been analysed for the influence upon his films of the novels of Charles Dickens (Eisenstein 1948). This amalgamation of a European sense of classicism, with well plotted and resolved narratives founded on characters with strong moral fortitude, developed in to the 'classic' Hollywood style, as thoroughly analysed by Bordwell et al (1988), and played a part, along with American economic superiority, in establishing Hollywood cinema as the dominant player in the global film market.

European cinema has been theorised as different from Hollywood cinema in thematic and aesthetic ways, as well as through the contexts of production, distribution and exhibition. Elsaesser (2005) argues that the European 'auteur' cinema and 'art' cinema provide opposition to Hollywood, in aesthetic and narrative terms, as well as in contexts of production, exhibition and reception. This thesis is interested in the ways in which literature is adapted for the screen in the Scottish cinema, and the apparent marketability of that on a global scale. Subsequently an understanding of the associations of European cinema will be helpful when it comes to thinking about films such as *Morvern Callar*, *Young Adam*, *Under the Skin* and *Sunset Song*. While there is inherently a danger in over simplifying the qualities of a 'European' film and a 'Hollywood' film, to the detriment of both, there is undoubtedly still a critical, industrial and popular perspective of what those terms imply which influences the trajectory and appeal of films made within those assumptions. As Elsaesser (2005) and Hjort and Petrie (2007) highlight, this Europe vs. Hollywood binary is still apparent in the ways in which European films make their name in international film festival circuits, and are likely to be exhibited in 'art house' cinemas rather than the suburban multiplex.

National Cinema as Art or Auteur Cinema

As Galt and Schoonover (2010, p.3) argue, the term 'art cinema' invokes particular industrial, aesthetic and generic categories. The term is problematic in that it provokes the assumption that if some cinema is 'art', then there must be 'non-art' cinema (Andrews 2013). This attitude belongs to a prior era in which cinema had to establish itself as a worthy art form (the 'Seventh Art'), against the well-established traditional arts. There is no need to speak of an art-literature, or art-theatre, or art-music, yet the term remains widely used, and under-interrogated, in public and academic discourse. Andrews (2013) has argued that cultural studies has been effective in breaking down cultural hierarchies so that we should consider all cinema as art, though that does not preclude some cinema being discussed as 'high art' which is produced in clear

opposition to popular cinema. Art cinema has been theorised as differentiated from popular, mainstream cinema in two primary ways: narrative and institutions.

Bordwell (1979) argues that there is a clear rupture between art cinema and classical Hollywood cinema, which can be analysed through coherent similarities of style and theme across a body of cinema despite vast contextual differences in their production. Bordwell (1979) states that the cause-effect logic so dominant in classic Hollywood cinema is largely avoided in art cinema, in favour of looser and more pedestrian narratives whose focus is less oriented towards causal relations and more towards psychological ambiguity. Bordwell (1979) provides two key components of the art cinema, that of realism and the expressive tendencies of an auteur. The discussion around authorship has been significantly attended to in Chapter One, so its merits will not be examined in overt detail here, except to point out the frequent association of the figure of the auteur with the art cinema, and frequently national cinemas (Galt and Schoonover 2010). Bordwell (1979) argues that realism is a central component to the art cinema, in that its characters are more psychologically complex and prone to indecision and a lack of clear objectives than those which classic Hollywood narratives allow for. Furthermore, this realism extends to spatial and temporal constructions: the neorealism of *Rome Open City* (Rossellini 1945), for example, breaks with Hollywood's classically studio-bound narratives with its documentarian use of existing locations; or the temporal effects of *Cléo From 5 to 7* (Varda 1962) offer differentiation from the classical use of time in Hollywood narratives, with its emphasis on the 'reality' of one and a half hours in Cléo's life, roughly corresponding to the film's runtime.

Bordwell's (1979) analysis does not mention another representative mode often associated with art cinema, the modernist impulses which can often seem at odds with a realist aesthetic. However, Galt and Schoonover (2010, p.17) posit that the art film's ability to hold multiple positions is one of its central features: "Art cinema emerges as a hybrid form that allows realism and modernism to co-exist within one text". For this the example of *Under the Skin* may be pertinent, and will be discussed as an arthouse film in Section Two, and the film will be located within previous critical explanations of Scottish cinema as a European art cinema (Petrie 1996, 2000; Martin-Jones 2009a), a discussion which I will attend to in Chapter Three. *Under the Skin* is a film which comfortably holds both modernist and realist impulses at the same time. The film uses hidden cameras to film its central protagonist (played by Scarlett Johansson) in Glasgow streets and shopping centres, as well as in a van driven by Johansson. Therefore there are moments in the film which have a documentary aesthetic, through its recording of the seemingly everydayness of a major urban city centre. Some of the interactions in the van driven by Scarlett Johansson are unscripted, and improvised with members of the public who were picked up by Johansson and filmed without their knowledge. Of course, they

gave permission for those scenes to be used afterwards, but part of the unease generated by the film arises from these awkward interactions and the verisimilitude generated by the filming conditions. Yet the film can also be clearly theorised as modernist, in its lack of clear narrative progression, its stubborn distancing between character and audience, making empathy difficult, and its visual experimentation, particularly in the scenes in which men are subsumed in a murky liquid to meet their eventual death. Galt and Schoonover (2010, p.16) write that modernism often promotes form over content, and in terms of cinematic modernity, this results in films which “...delight in precisely the things tossed away or wilfully ignored by Hollywood, repurposing the detritus of the industrial model of storytelling’s efficiency and tightness”.

Crofts (2007, p.52) offers three modes of differentiation for National Cinemas: foregrounding of national specificity; ‘authorship’, and ‘less censored representations of sexuality’. Again, the implicit association in each mode is that these national cinemas are in opposition to Hollywood cinema. Bergfelder (2005, p.318), who argues that a greater understanding of the transnational relationships involved in European film production can help to alleviate some of the problems associated with the notion of national cinemas, writes:

The mechanisms and institutions that have perpetuated and protected art cinema as a preferred cultural practice have been remarkably similar across European countries over the last 40 years: a mode of production that is heavily reliant on state subsidies (particularly in Germany and France); a cross-European distribution network built on the marketing of festivals and prizes (Berlin, Venice, Cannes), a mode of exhibition centred on the distinctive arena of the art-house cinema; and, finally, a network of journals and newspapers committed both to the spirit and to the industrial framework of this practice.

As the discussion has hitherto suggested, there is a continual blurring of boundaries between national cinema and European cinema within the literature. However, more recent enquiries within the field have privileged a consideration of transnational European working relationships over a consideration of the national. Perhaps most trenchant on the worth of European cinema, as opposed to national cinema, has been Elsaesser (2005), who makes the general argument that a new theory of European Cinema, the New European Cinema, should supersede analysis of individual national cinemas, for three primary reasons: the prevalence of co-productions help to dislocate the idea of national film production (especially in Europe); the continued conception of a European ‘auteur’ cinema; and the European art cinema. On this front Elsaesser (2005) argues that the European auteur cinema is often born out of a desire to confront the national cinema, from within which its filmmakers operate. For example, the directors associated with the French New Wave sought to critique what they saw as the stilted, bourgeoisie representations of France in the ‘Cinéma du Papa’, with their own pulp-American inspired visions of cinema (Hayward 1993). Elsaesser’s (2005) thesis rests upon the notion of Europe as a political and civic entity in some ways superseding the nation, undoubtedly influenced by degrees of European integration throughout the

1990s. This desire to overcome considerations of national contexts, in pursuit of a pan-European examination of transnational working relationships can also be read in the work of Bergfelder (2005, p.315) who complains that too often “...research into European cinema still equals research into discrete national cinemas”. However, this attempt to promote a more generalised sense of Europe, no matter how nuanced, is contrasted by Sorlin (1991, p.5), who writes:

Europeans have gone through the same social, economic and mental changes but their cultural backgrounds are far from unified, and it is this gap which seems interesting: how were identical transformations interpreted with respect to the cultural habits of the nations?

While one might argue that the gaps identified by Sorlin (1991) may have been reduced since the time of writing, his incorporation within Europe of the continuing ideal of the nation remains a useful way of understanding contemporary European film production.

Production, Distribution, Exhibition and ‘Branding’ the Nation

The contexts of production, exhibition and reception still often reiterate this dichotomy between Europe and Hollywood, particularly within the framework of national cinema. This is frequently manifest in the way in which European nations tie the production of film into the cultural remit of the state which, as Crofts (2007) suggests, is crucial to the continued production of film within nations who would otherwise not attract enough private investment to sustain a film industry. Higson (2000, p.69), whose work is otherwise critical of the importance afforded the concept of national cinema, does contend that it remains useful in this context, writing:

...there is no denying that at the level of policy, the concept of national cinema still has some meaning, as governments continue to develop defensive strategies designed to protect and promote both the local cultural formation and the local economy.

Willemsen (2006) also makes this point, arguing that if the analysis of national cinema is to remain relevant it must pose the question at the level of governmental policy initiatives and legislation. Hjort and Petrie (2007, p.11) similarly pursue this approach, arguing that : “...questions having to do with various forms of nationhood persist. Indeed... national categories continue to be invoked with reference to sites of production, exhibition, acquiescence, resistance or some form of transformation”. The marketability of the national image can provide difference in a saturated movie marketplace, as Higson (2000, p.69) writes: “To promote films in terms of their national identity is also to secure a prominent collective profile for them in both the domestic and international marketplace, a means of selling those films by giving them a distinctive brand name”. This is also an observation made by Elsaesser (2005, p.71), who argues: “...the label “national” in the cinema has come back in almost every European country as a form of branding, a marketing tool, signifying the local...”. The branding of the nation through cinema has been very apparent in recent Scottish film production,

whether it be through a trip to the United States for the premiere of the Disney-Pixar film *Brave* (Andrews and Chapman 2012), by the then First Minister of Scotland Alex Salmond (BBC 2012); or the national tourism agency Visit Scotland's marketing campaigns for a film such *Sunset Song* which will be discussed further in the relevant case study chapters.

Christie (2013) describes the three primary objectives of national cultural bodies appearing on the film festival circuit as to: first highlight the cultural specificity of the nation in question, and the undoubted talent of its filmmaking personnel; second, market the visual iconography of the nation in order to lure film projects back home, often with tax incentives in tow; and third, promote themselves within a larger group of (normally European) film producing nations, highlighting their interconnectedness within the transnational film industry. Christie (2013, p.27) concludes that:

Film studies has traditionally stood aloof from both the imperative of production and exhibition and the ultimately political concerns of film subsidy and regulation. Yet the recent emergence of production studies, together with growing academic interest in film festivals and in histories of distribution and exhibition, all point toward a belated recognition that films are not primarily material "texts", but are indeed Grant's "complex hybrid objects" that media law and governments struggle to define and continue to support.

It can be argued that the idea of national cinema remains useful in so much as that film remains rooted in the nation in certain respects of governmental policy and regulation, and in terms of the film industry, in which the production, distribution, exhibition and reception of films often relies on a consideration of the films' national origin, despite the complexities of collaborative filmmaking across nations. This foregrounding of the contexts of production is consistent with the literature review in Chapter One, which discussed a more recent desire within adaptation studies to broaden its analytic scope from purely textual analysis to consider the legal, economic, industrial and socio-political conditions of emergence which surround these film adaptations.

While Christie (2013) is keen to lessen the primacy of the text, and makes a strong argument for doing so, analysis of the texts and the ways in which they do, or don't, relate to national phenomena remains an enlightening approach. Hjort (2000, p.108) aims to distinguish between a film's 'national quality' and the thematisation of the national:

The presence of a significant number of such elements [language, location, actors...] can provide the basis for a given film's national quality, but they cannot, in and of themselves, constitute a theme. Theme implies thematisation, that is, a self-conscious directing of focal awareness towards those meaningful elements that, when interpreted, reveal what a given film is strictly speaking about. A theme of nation will, of course, typically emerge as a result of a 'flagging' of precisely those elements listed above.

This idea of flagging, inspired by Billig's (1995) work on national identity, is a crucial concept for Hjort (2000), who argues that the ways in which films flag their nationality,

particularly underscoring key themes, or at crucial times in the narrative, can provide rich material for analysis. For example, the beginning of the film adaptation of *Filth* quite overtly utilises images of the nation. The lead character Bruce Robertson is seen walking out of Edinburgh Castle, upon the top of which a Lion Rampant flag flutters. The voiceover which accompanies the images of Bruce walking around Edinburgh's iconic Old Town discusses the great contributions to the worlds of science, engineering and medicine made by the Scots, yet Bruce's look towards a group of overweight, red-haired people smoking while pregnant, drinking Buckfast (a Glaswegian tonic wine of some notoriety) and eating some of the artery-challenging local cuisine provide an ironic counterpoint in their reliance on the stereotypical imagery of the well documented health failings of the Scots¹⁰ to the nationalist pride Bruce takes in the history of Scottish intellectual achievement. Furthermore, Bruce's walk towards the Grassmarket area of Edinburgh takes him past a kilted bagpiper whose music so offends Bruce that he puts his fingers into his ears to block it out. The national flagging here is not intended to be subtle and these scenes will be discussed in greater detail in Chapter Five. One must approach this carefully, however, to avoid falling into either the essentialist or constructivist traps, as outlined by Elsaesser (2005). That is that too much analysis of national cinema, and its flagging, or integration of, signs of national importance, relies upon the assumption that films can reveal something essential about the nation and its inhabitants. Similarly, Elsaesser (2005) warns against overly constructivist approaches, which assume that an individual's sense of nationhood is primarily constructed by the national culture, which corresponds to Hobsbawm's (1992) concerns as highlighted previously.

The Problem with National Cinema

The conclusion above leads us to perhaps the most pertinent section of this chapter, and that is a review of the literature expounding upon the problems with academic enquiry into national cinema. Higson's work (1989, 1995, 2000) is often cited in this regard yet it arguably relies upon a skewed reading of much of the literature focused on analysing national cinema. Higson (2000, p.37) argues that: "To identify a national cinema is first of all to specify a coherence and a unity; it is to proclaim a unique identity and a stable set of meanings". This reading is aligned with Schlesinger's (2000, p.25) claim that all investigation of national cinema is concerned with how "...the moving image is constitutive of the national collective". Elsaesser (2005) too contends that often an analysis of the national in the cinema relies upon an assumption of collective unity, while Eleftheriotis (2001, p.31) states: "The constructedness and impurity of nationhood and the politics of cultural/national identity based on an agonistic assertion of difference are the key conceptual tools for the study of national cinemas". This is a position agreed

¹⁰ The Scots are frequently labelled the 'sick man of Europe' (Osborne 2012).

with by Bergfelder (2005, p.321), who writes: “Indeed, most studies of national cinemas in Europe... remain couched in a rhetoric of cultural protectionism and fear of globalisation, and they still perpetuate in many cases, whether unwittingly or not the illusion of ‘pure’ and stable national cultures”. Unfortunately, Bergfelder (2005), like those whose arguments he finds sympathy with, doesn’t provide any examples of these forays in to the study of national cinema which perpetuate such simplistic readings of culture and its relation to the nation, belonging to Elsaesser’s (2005) aforementioned critique of the essentialist notion of national cinema. With the exception of Kracauer’s (2004) often cited *From Caligari to Hitler: a psychological history of the German film*, very few analyses of national cinema attempt the sort of totalising social history of cinema and nation in the terms dismissed by the academics quoted.

Indeed, most offer upfront the caveat that their interrogations into the national cinema in question do not propose that the cinema reveals something essential about the nation in question, nor that the cinema is primarily responsible for the construction, or maintenance, of feelings of national identity or belonging for the citizens of the nation. Consider, for example Hayward’s (2000, p.107) argument that an analysis of national cinema should delve:

...deep down into the pathologies of nationalist discourses and expose the symbolic practices of these forms of enunciation... this framing of national cinemas is one which perceives cinema as a practice that should not conceal structures of power and knowledge but which should function as a mise-en-scene of scattered and dissembling identities as well as fractured subjectivities and fragmented hegemonies.

Note the terms ‘scattered’, ‘fractured’ and ‘fragmented’, nothing of unity or coherence is being sought. Rosen (2006, p.26), whose work does argue that elements of Kracauer’s (2004) historiographic approach remain useful, in using the specific socio-political period in which the films under analysis were produced as a contextual background, argues:

National identity becomes an entity more or less realised precisely as a readable discursive coherence which is unstable and whose terms and/or intensity may very well shift to the point where it becomes theoretically possible for a historian to argue that the cinematic output of a given nation during a given period does not embody that particular kind of intertextual address one would call a national cinema.

Therefore the problematic aspect of enquiry into national cinema would appear to lie in the terminology, and the messy readings to which it lends itself. On one hand, critics become perplexed when they believe that study within the framework of national cinema, proclaims said cinema as uniquely national, and uniquely constitutive of the nation in question, even if this is rarely ever the case. On the other hand, examination of the national-specific formations into which our society is organised, in the most part, and their relationship to the cinema does not assume something essential about the cinema in question but, rather, asks what are those relationships? Why are those relationships

necessary, in terms of production, exhibition and distribution? To what extent are they shaped by the specific socio-political eras in which they are produced? This is the conclusion to which Elsaesser's (2005, p.46) work arrives, when he writes that enquiry into national cinemas, in their European context, can examine "...tantalizing fields of differentiation, self-differentiation and positions of protest". In attempting to provide greater clarity on the subject, Willemen (2006, p.33) writes: "... the concern with socio-cultural specificity is different from identity searches and debates. The specificity of a cultural formation may be marked by the presence but also by the absence of preoccupations with national identity". Therefore an examination of the cinema within a particular nation does not necessarily have to be bound up within the discourses of national unity, or evaluating the national sentiment, or any other approach which attempts to prove anything essential about the nation in question through the cinema made in its name. While this study proposes that there has been too hasty a denunciation of the national in the field of film studies, there are ways in which some of the criticisms, or qualifications, of nationally-specific approaches remain valid. Elsaesser (2005), for example, makes clear that national, or European, cinema could not exist without American intervention in the contexts of distribution and exhibition. Therefore, while a European film may gain festival credibility, it still requires significant, normally US, financial backing to reach the cinema screen, and a wide audience. To negate any consideration of the international relationships prevalent and necessary within the film industry is to arrive at an intellectual cul-de-sac. In some sense this returns us to the work of Christie (2013), who, as previously explained, promotes the use of production studies, in order to flesh out the skeletal enquiries into national cinema from a primarily textual analysis approach, which can too often stretch methodological credibility by not also examining transnational and international working relationships.

One of the other key ways in which the study of national cinema has been critiqued is through its dismissal of the national audience, and their viewing preferences and habits. Christie (2013, p.26) writes:

Most historical narratives of national cinema draw heavily, if not exclusively, on films that enjoy some international reputation: effectively they display national production at its most exportable, with a bias towards films that have won awards or gained critical esteem. Implicitly they ignore both the national reception of imported films and what may have been the most commercially successful among domestic productions.

This point has been one with which Higson (2000, p.37) has frequently attacked critiques which reduce national cinema to a "...quality art cinema, a culturally worthy cinema steeped in the high-cultural and/or modernist heritage of a particular nation-state, rather than one which appeals to the desires and fantasies of the popular audiences". Higson (2000) argues that the term should be more associated with national audiences and how they make sense of the films they watch. Similarly, Ezra and Rowden (2006, p.3). argue that transnationalism, as opposed to national cinemas, involves audiences

who “...have expectations of cinematic literacy that go beyond the desire for, and mindlessly appreciative consumption of, national narratives that audiences can identify as their “own”.”. Again, there are large elements of Ezra and Rowden’s (2006) approach that are contestable (who claims that audiences ever did ‘mindlessly consume national narratives’?), yet the point that audiences have often been side-lined in the investigation of national cinema remains pertinent. It also forms part of Eleftheriotis’ (2001) investigation of popular European cinema, and Elsaesser’s (2005) argument that there is a noticeable divergence within European cinema between the art film, and the genre film, which may be more popular with national audiences.

In essence, what the above arguments relate to is something which will be returned to in the section reviewing the literature on Scottish cinema, which has often been accused of ignoring the popular cinema, and even art films, which don’t fit a Marxist-inflected academic narrative, in pursuit of an undefinable national cinema. Too frequently analyses of national cinema build their studies upon on the basis of critical reception, and cultural status, without considering those films which have proven most popular with national audiences; the point made in Eleftheriotis’s (2001) examination of popular cinema, or Elsaesser’s (2005) discussion about genre films within European cinema. This is also related to some of the earlier arguments reviewed in this section, that of Gellner’s (2006) cultural nationalist assumptions, as opposed to Edensor’s (2002) analysis of popular national culture. Vitali and Willemsen (2006, p.7) write that culture is “...an unstable terrain that is always contended over by the dominant and the non-dominant socio-economic forces at play in specific national formations.”, and what this alludes to is the necessity for any examination of the cinema within a national framework to take into consideration the multitude of national cinemas offered, whether they be, in the case of this thesis, arthouse films such as *Under the Skin*, or popular films such as *The Last King of Scotland*.

Utilising a National Framework

The preceding reviews of the literature on national cinema has, perhaps, primarily articulated the difficulties associated with analysing cinema within a national framework. While there is undoubtedly a theoretical messiness inherent in such considerations, it is the contention of this thesis that a considered, multiperspectival approach to the study of national cinema remains a relevant, and necessary, tool with which to examine contemporary film production. This would only seem to be strengthened by the tendency towards a global, or world, culture, in which the eradication of national boundaries, in commercial or cultural terms, loosens the sense of national specificity within which individuals, states and cultural products exist. Yet this has not necessarily lessened the national phenomena, indeed it may in certain respects

strengthen a sense of national attachment in a world in which differentiation is lessened by the global flows of cultural. Christie (2013, p.25) argues that the increasing flux of global modernity has only strengthened an individual's need to feel part of a local, specific community, and desire for cultural works which "...trace origins, show the local surviving against modern odds...". Elsaesser (2005, p.58) argues that "...precisely because no external threat is involved, nationalism has become a major phenomenon of contemporary politics and a focal point in cultural debate". His argument continues to state that this newer form of nationalism is apparent because of the way in which the modern world works; not as a barrier which has had to be overcome by the processes of modernisation and globalisation in the contemporary era. This relates to an argument made by McLoone (2006, p.90), in his appraisal of Irish cinema, who writes that to completely jettison any consideration of the national specific is "to bow to the destructive power and cultural domination of international capital". Indeed, he argues it is more important than ever to analyse the narratives featured in Irish cinema for their relationship to the country's past, its European present, and the way in which it has been influenced by the Hollywood cinema. Bergfelder (2005, p.319) asserts that "The affirmation of the national appears to be more pronounced and urgent in countries which feel beleaguered in their political or cultural identity...", which relates not only to McLoone's (2006) concerns but to a whole host of nations who have either sought new definitions in the post-colonial era; or to places such as Scotland, Catalonia and Quebec who, while often too easily associated with one and other despite their differing circumstances, have been immersed in debate on the national level about political and cultural autonomy from a larger political and national entity.

It is at this juncture that Hjort and Petrie's work (2007) offers a useful alteration to the national cinema framework hitherto discussed. By focusing solely on small nations, their work provides a blueprint for future analyses in the field, and it is one which avoids many of the pitfalls of the traditional approach to the study of national cinemas and allows for an incorporation of some of the advances made by the encroaching areas of transnationalism and globalisation; yet, crucially, retains a critical curiosity into the ways in which such effects affect the relationship between cinema and nation. Hjort and Petrie (2007, p.13) call for the theoretical transition from:

...the study of national cinemas into the study of cinema and its relation to national phenomena, the ultimate goal being to grasp the specificity of various contemporary and historical conjunctures rather than imposing a necessarily reductive of homogenising framework of national identity upon the complexity of particular cultural, spatial and political conjecture.

Hjort and Petrie (2007) therefore take a holistic approach, calling for the consideration of things such as: cultural policy, the socio-political environment, transnational working relationships, film festival visibility, distributors' marketing strategies and the textual resonance of the films produced. As this thesis is interested in the ways in which adaptation functions as a national signifier in terms of Scottish film production, Hjort

and Petrie's (2007) approach proves illuminating, not only in locating Scotland within a larger framework of small nations, but also for understanding Scotland's attempts to achieve national visibility within another framework: that of the Anglophone sphere of nations, over which the United Kingdom and, particularly, the United States have the greatest influence. On this front, O'Regan's (1996, p.45) investigation of Australian cinema also offers a prospective way forward. His definition of national cinema is that:

...it is simultaneously a local and international form, it is a producer of festival cinema, it has a significant relation with the nation and the state, and it is constitutionally fuzzy. National cinemas are simultaneously an aesthetic and production movement, a critical technology, a civic project of state, an industrial strategy and an international project formed in response to the dominant international cinemas.

As with Elsaesser's (2005) discussion of the German cinema, O'Regan (1996) points to the ways in which literary credibility (auteurs and their adaptations) is often used as a key marketing strategy for national cinemas attempting to compete with Hollywood cinema. O'Regan's (1996) analysis allows for an incorporation of a wide ranging national cinema ephemera, such as, i.e. the state, the industry, aesthetics and production and, crucially for this project, as something which seeks to sustain itself against the more powerful industry of Hollywood cinema.

The debates posed by Foucault (1998) and the author-function are pertinent here. Can we speak of a 'nation-function'? If the figure of the author is one through which capitalism operates to frame the production of culture within particular discourses (which reinforce some of the capitalist economy's founding principles of the self), is there a nation-function which exists similarly to frame the commodification of culture? If Foucault (1998) and Barthes (1977) refute the legitimacy of the individual as author, do some of the critiques of national cinemas reiterate some of these concerns about designating origins for narratives whether they be in individual persons or geographically-bounded spaces called nations? In this sense, to utilise Burke's (2008) modification of Foucault (1998), the better question might be to think not about 'What is a Nation?' (Or What is a National Cinema), as Renan (1990) did; but perhaps What (and how) is a Nation (National Cinema). In other words, how does the nation function (or what is the nation-function) in the adaptation of literature to screen? In what ways does the nation-function frame the ways in which the film industry operates, and the ways in which film representation is interpreted?

Conclusion

This thesis interrogates adaptation within Scottish cinema; its representative effects for local and international audiences; the way in which such adaptations are indicative of both the production practices of a small Anglophone nation such as Scotland; and if these adaptations engage with the cultural, social and political milieu from which they

emerge. Therefore, in concluding this chapter on nationhood and national cinema in the twenty-first century, it is necessary to articulate a methodological framework, arrived at through the literature reviewed in the chapter, from which the thesis will ground its theoretical approach. As the literature discussed in the chapter indicates, the concept of national cinema is theoretically unkempt and one which is fraught with intellectual pitfalls which can lead to essentialist definitions which are ignorant of the complexities of identity formation, the variety of culture available, transnational co-operation in the production of film and the extent to which national audiences enjoy local and international cinema. However, as has been demonstrated, the idea of the nation is still very much apparent in how our societies are organised more broadly, and, specifically, the marketing of the nation through its cinema production. Furthermore, national cultural policy can often shape the range of texts available through funding decisions; but these decisions, and the reasons given for them, can also tell us a lot about the ways in which the nation in question desires to achieve international visibility. This will be returned to in greater detail throughout the thesis, particularly in Chapter Three and throughout the preceding Case Study chapters, in which the role and function of Creative Scotland (Scotland's national funding body for the arts) in the adaptation processes will be analysed.

What any investigation into the way in which cinema relates to contemporary nationhood must take into consideration is the inherent difficulties associated with the approach, and the inevitable theoretical entanglement which such an investigation entails. On this front Elsaesser's (2005; 2015) illuminating work is of great benefit. It provides one of the key theoretical concepts for this thesis in its acknowledgement of the aforementioned difficulty in arriving at concrete definitions, arguing that the study of national cinema should be seen as "...existing in a space set up like a hall of mirrors, in which recognition, imaginary identity and mis-cognition enjoy equal status, creating value out of pure difference" (Elsaesser 2005, p.47). This aspiration to create a sense of worth through cultural differentiation, particularly in the utilisation of relatable frameworks such as the national, the European, the art film and the auteur film, is at the heart of the investigation into the contemporary adaptation of literature in the Scottish cinema undertaken by this thesis. The case studies have been chosen for the ways in which they not only demonstrate a diversity of filmmaking narratives and aesthetic sensibilities within contemporary Scottish cinema, but also for how they are marketed in ways which adhere to previously understood conceptualisations of national cinema. Elsaesser (2005, p.59) concludes that the idea of national cinema should be used as 'floating designation', which exists somewhere between essentialist and constructivist notions of the concept, and that approached in this manner "... the cinema in Europe can be a case for testing contemporary articulations of the nation".

Elsaesser's (2005) phrase has, however, been used to provide a criticism for the ways in which film studies has traditionally utilised a primarily textual analysis approach to understanding the relationship between cinema and the nation. Christie (2013, p.26), argues that an incorporation of quantitative methods of research can help national cinema studies in "...escaping from the hall of mirrors that studies of national cinema have arguably become as well as the potential value of the many new kinds of data now available". This thesis, as previously detailed, does adopt a multi-methodological approach which utilises the contexts of production to strengthen its textual interrogation of the films which form its case studies. In this regard, quantitative methods of data gathering have been used, and will be described more comprehensively subsequently, to not only provide a foundation from which to argue that adaptation plays an important part in the production of Scottish films but to also demonstrate the tangible ways in which an invoking of the national is often important to the films in question at various stages of production, distribution and the textual strategies of the novels and films.

Chapter Three: Scottish Cinema

In the opening two chapters I have reviewed the literature on Adaptation Studies and Nationhood and National Cinema, in order to re-interrogate some of the prevailing theoretical approaches, pose new questions about the validity of such methods and provide a theoretical base for the thesis. Now the focus narrows to consider the Scottish context in more specific detail. This chapter will review the literature on Scottish cinema, drawing out the key ways in which it has been theorised and approached critically in the academy. Scotland's unique historical status as a stateless nation has had a determining impact upon its cinema, both through the industrial structures necessary for the production of film frequently being unavailable in Scotland¹¹, and the impact that this has had on the representative norms frequently found in Scottish cinema. While films *about* Scotland have a long history in the cinema, the earliest critical inquiry into Scottish cinema argued that their impact was negative in their portrayal of the nation, with the Hollywood and British film industries relying upon a familiar set of tropes in their depiction of Scotland. I will discuss how such representations have been argued to be bound up within discourses around national identities in Scotland. While I have attempted to clarify the literature review by splitting it up into themed sections, it will become clear that these sections are by no means discrete, and that they often spill into one and other. For example, it will be seen that to discuss the representative norms found in Scottish cinema historically, a consideration of the industrial structures which create the conditions by which Scottish cinema is produced must also be considered. This, in turn, is necessarily intertwined with a consideration of what kind of cinema is deemed possible, viable and sustainable, leading into the section on the 'New Scottish Cinema'. The focus on questions of nation in Scottish cinema precipitated a critical turn in the twenty-first century away from such issues in order to broaden the scope of inquiry into filmmaking in Scotland. The 'New Scottish Cinema', a term initiated by Petrie (2000) sought to re-conceptualise Scottish cinema through a variety of approaches, considering the European art film, a focus on transnational working relationships, an emphasis on genre filmmaking and Murray's (2005; 2015a) argument that a productive way to analyse Scottish cinema from the mid 90s onwards is to examine its adoption of American independent cinematic precedents. While academic enquiry into Scottish cinema over the past 15 years has sought distance from the potentially reductive focus on questions of nation, I will argue that to remove this focus entirely is to remove the socio-political and cultural contexts within which films are produced.

This relates concretely to the next section of this chapter, 'Industry & Institutions', which will outline a brief history of the key institutions in Scottish film production, from the establishment of the Films of Scotland Committee to the current national funding

¹¹ Note for example the ongoing debate about the lack of studio facilities in Scotland (Ferguson 2015; Miller 2016); or MacPherson's (2015) discussion about the longevity of the debate.

body, Creative Scotland. In the work of three of the most prominent theorists of Scottish cinema, Martin-Jones (2009a), Murray (2007; 2012; 2015a) and Petrie (2000; 2004; 2007; 2014), the importance of understanding how Scottish films are funded and produced is paramount. While the aforementioned scholars have produced thorough analyses and histories of previous public funding bodies, this thesis will provide the first robust analysis of the role of Creative Scotland in screen production in Scotland. My research is interested in how these screen adaptations are produced, as detailed in Chapter One, therefore a detailed understanding of the operations of the screen industry in Scotland is relevant in providing context for the case study adaptations to be discussed in Section Two. Almost 40% (Appendix A) of the films given significant funding by Creative Scotland (or its predecessor Scottish Screen), and released in cinemas between 2000-2015, are adaptations. That figure rises to 57% (eight out of fourteen films) if we limit the timeframe to 2013-2015, the period in which the majority of films under consideration in Section Two were released. While it may seem remiss that from a fifteen year time period, the majority of the films I analyse were released in a three year period, this is due to the fluctuations of film production in a small national cinema, such as Scotland's. As noted by Archibald (2015), Brown (2014) and Munro (2015), there has been a relative burst of activity from around 2012, after a fallow period in the ten years preceding this point. The final section of this chapter will provide further context for Scottish adaptations, with a brief history of the adaptation of Scottish literature for the cinema, from silent Hollywood to the present era. This will detail the cinema's reliance on the literature of Sir Walter Scott, Robert Louis Stevenson and J.M. Barrie in the early years of the medium, particularly in Hollywood. I will detail how these adaptations provoked much of the disdain levelled at representations of Scotland in the seminal *Scotch Reels* (1982) in their familiarity with the Kailyard and Tartanry discourses seen as such pernicious influences on Scottish culture, as will be outlined presently. Finally this section will conclude with a look at contemporary adaptations of Scottish literature, and how they arguably provide more diverse representations of the nation.

The penultimate section of this chapter relates to a crucial methodological component of this thesis which provides a socio-political and cultural context in which the film adaptations in Section Two are produced. As detailed in Chapter One, I have been particularly influenced by sociological approaches to the study of adaptation, particularly Cassetti (2005) and Stam's (2005) arguments that adaptations should be located within the prevailing discourses of their era. This also relates to Cattrysse's (2014) argument that analyses of film adaptations be located within a specific space-time context. Therefore this section will succinctly outline a history of the Scottish present, primarily focusing on the generally accepted view that Scottish culture began a process of devolution from Britain after Scottish public, political and civic life could not be roused significantly to vote decisively on the matter in 1979. This, as Calder (2002) and Craig (1996) explain, triggered a cultural devolution which arguably made the subsequent

devolution referendum in 1997 a formality. As the preceding years have made apparent this devolution referendum did not settle the question of Scotland's position within the United Kingdom. To appropriate Hroch's (2007) term, Scotland's 'national movement' is still very much apparent through the independence referendum of 2014, and subsequent Scottish and UK-wide elections in 2015 and 2016, as well as the EU referendum of 2016 in which Scotland and Northern Ireland voted to remain in the EU, while England and Wales voted to leave.

Finally, this chapter will conclude with a methodological explanation of how I have defined Scottish cinema for the purposes of this thesis. I take a more concrete definition of Scottish cinema than Murray (2007; 2012; 2015), one which argues that to be considered for analysis within the remit of this thesis, the films must have a discernible relation to the Scottish nation in their production, setting, narrative, characterisation, visual iconography and/or themes. From this definition an explanation for the choosing of case studies is provided, one which I feel accounts for the diversity of film adaptations between 2000-2015, and also, as will be assessed throughout Section Two, can be located as operating within, and often pushing against, the discursive categories with which Scottish cinema studies has often analysed the nation's films.

Representations & National Identity

Critical inquiry into Scottish cinema has often focused on how the nation has been represented in arguably reductive ways by the larger film industries in Hollywood and Britain. Hardy (1990) writes that while Scotland has frequently featured upon the cinema screen, those films which depict the nation have tended to rely on stereotypes and clichés, involving familiar character types, geographic locations and national customs and dress. He argues that this is somewhat inevitable given that most cinematic representations of Scotland did not originate in Scotland. Similarly, Petrie (2000, p.1) calls the representation of Scotland "...an external creation, produced by and serving the commercial needs of a London-based British film industry, or occasionally Hollywood". In addition to instigating serious critical attention into Scottish cinema, *Scotch Reels* (1982) has perhaps offered the most fervent critique of images representing the nation. Writing in the collection, its editor Colin McArthur (1982, p.58) states:

... the hegemonic discourses about Scotland within which the Scots, including Scottish filmmakers, are interpolated, are set in place as social actors, provide a severely limited set of representations of the country and its people... they [Scottish filmmakers] have two particular disabilities: the dominant filmic representations of their country have been articulated elsewhere, and the indigenous Scottish institutions which exist to foster film culture have never articulated as a priority the helping of Scottish film-makers towards the discourses which would effectively counter the dominant ones.

As seen above, McArthur's (1982, 1994, 2002, 2003) work is frequently associated with this approach, and he has argued that these regressive representational tendencies not

only frame the international perspective of Scotland, but that their success has also had a stultifying effect on cinema produced from Scotland. This can be seen in McArthur's (1994) critique of *Local Hero* (Forsyth 1983), a film he believes relies upon the same representational problems found in British/Hollywood films about Scotland, particularly *Whisky Galore!* (Mackendrick 1949) and *The Maggie* (Mackendrick 1954). *Local Hero* depicts canny small village Scots duping American visitors who wish to set up an oil rig in the North Sea. The mysticism and old worldliness of Scotland eventually seduces its American visitors to indulge their romantic sensibilities over their corporate ones. McArthur (1994, p.119) argues that this shows writer-director Bill Forsyth has come "...to live within the discursive categories fashioned by the oppressor". McArthur would further develop this argument to coin the term the 'Scottish Discursive Unconscious', which he describes at length as:

In short, the Celt (or, for our purposes, the Scot) is assigned a role in someone else's story designed to satisfy someone else's dreams, fantasies and fears... the Scottish Discursive Unconscious has been constructed over several centuries, its key architects including James 'Ossian' Macpherson, Sir Walter Scott, Felix Mendelssohn, Queen Victoria, Sir Edwin Landseer and Sir Harry Lauder. Within it a dream Scotland emerges which is highland, wild, 'feminine', close to nature and which has, above all, the capacity to enchant and transform the stranger.... (2002, p.12)

Issues around representation and national identity have been frequently at the forefront of critical study into Scottish cinema over the past 30 years, even if their dominant position in the debate has been critiqued (Petrie 2000; Neely 2008; Brown 2011; Murray 2012). However, as Brown (2014) notes, their relevance continues to be of interest to those working in the field, and such issues remain important in the wider socio-political context of twenty-first-century Scotland. While it is not my intention here to provide an exhaustive review of the literature on cinematic representations of Scotland, and how they are often wrapped up in discourses around national identity, I will nevertheless sketch a concise overview, elements of which will be expanded upon throughout the case study chapters when analysis of those films requires an understanding of the complex ways in which they engage with historic screen representations of the nation.

These allegedly regressive representation of Scotland and Scottishness have tended to fall into three discursive categories: Kailyard, Tartanry and Clydesideism (Craig 1982; McArthur 1982; Hardy 1990; Petrie 2000, 2004; Martin-Jones 2009a). The term Kailyard relates to a vein of internationally and domestically popular Scottish literature which focused on small, rural, Presbyterian communities. The literal meaning of the term is 'cabbage patch', but it has come to be regarded as a derogatory term for Scottish culture across academic and popular discourse (Nash 2007). It has been routinely argued that Kailyard literature was overly sentimentalised, and was written to act as a romantic salve for an increasingly industrial and urban Scottish society in the late nineteenth century (Nairn 1981; Craig 1982, McArthur 1982; Craig 1996; Nash 2007). Craig's (1982, p.11) description of the Kailyard tradition is not atypical in its derision: "Kailyard

has haunted twentieth century Scottish writers because its phenomenal international success established an image of Scotland as parochial and narrow-minded from which it has been hard to escape". J. M. Barrie, Ian Maclaren and S. R. Crockett are some of the authors associated with this style, and their work was influential in providing material for early representations of Scotland in the cinema. For example, Barrie's *Little Minister* (1891) was adapted five times in the early years of Hollywood, with the final adaptation in 1934 a notorious flop starring Katharine Hepburn (Butt 2007). In the period under investigation by this thesis, the film adaptation of *Sunset Song* bears a relationship with Kailyard literature, although Lewis Grassie Gibbon's work arguably belongs to the anti-Kailyard tradition, stretching back to George Douglas Brown's *The House With The Green Shutters* (1901). Scottish villages are not here populated by wily, couthy neighbours who appear dim witted at first, but eventually out smart their incoming visitors, as is the case in the often derided Kailyard novel *Beside the Bonnie Brier Bush* (1894) by Maclaren. Instead, in the anti-Kailyard tradition, the petty, gossiping, hypocrisy of much of small village life is exposed. Furthermore, *Sunset Song* is overtly scornful of a wider Scottish community which is oppressed by patriarchal aggression, complicit in British imperialism and suffused with a particularly miserabilist Scottish Calvinism. Gibbon's novel is overt in its association with Kailyard, as seen at the conclusion of the novel's prologue:

SO THAT WAS Kinraddie that bleak winter of nineteen eleven and the new minister, him they chose early next year, he was to say it was the Scots countryside itself, feathered between a kailyard and a bonny brier bush in the lee of a house with green shutters. And what he meant by that you could guess at yourself if you'd a mind for puzzles and dirt, there wasn't a house with green shutters in the whole of Kinraddie. (Gibbon 1932, p.24)

Katharine Hepburn would play the lead role in a similar Scottish flop two years after *Little Minister*, in John Ford's *Mary of Scotland* (1936), which we can relate to the second representative tendency associated with Scottish cinema: Tartanry. Like Kailyard, Tartanry has its roots in Scottish literature, specifically the epic histories of Sir Walter Scott. The argument runs that Scottish culture is depicted in a kitsch manner, which emphasises recognisable signifiers such as the kilt, bagpipe, the wild Highlands and the noble Highland savage. It is not only Scott's literature that is held responsible for the development of this arguably regressive stereotypical representative form, but his wider influence upon the international image of Scotland. Most famously, Scott arranged for King George IV to wear tartan on his visit to Scotland in 1822; the first visit to Scotland by a reigning monarch for 171 years. Both Tartanry and Kailyard have been analysed as being the product of Scotland's unique situation as a nation within a larger social and political union, Great Britain. Nairn (1981) argues that Scotland's brightest minds were co-opted to the cause of British nationalism, rather than Scottish nationalism, therefore Scotland did not develop a nationalist culture in retaliation to the homogenising force of industrial capitalism, as most of Europe did in the nineteenth

century. Nairn (1981) argues that Scottish writers articulated a vision of the nation from their well-appointed residences in London, with the inevitable result that their perspective was limited, sentimental and reinforced a subordination of Scotland within a wider British context. According to Nairn (1981) this evacuation of Scotland by intellectuals and the bourgeoisie, the social groups who would ordinarily mobilise nationalist sentiment (as discussed by Gellner (2006) in Chapter Two), resulted in what he termed the ‘tartan monster’ (p.165) reigning over Scotland’s cultural landscape. McCrone (2001, p.132) writes that tartanry has “come to stand in for tourist knick-knackery, sporting kit for football and rugby supporters, and the Edinburgh Tattoo”. Like Kailyard, Tartanry has a long history in the cinema, with Butt (2010) discussing a short film advertising whisky, in which four men are variously clad in tartan, being projected onto the roof of a building in New York as far back as 1892.

As with Kailyard, this representative trope has continued to bear an influence upon Scottish culture, particularly in relation to its international marketability, and the two are often inter-related, as is the case in *Brigadoon* (Minnelli 1954), perhaps the film at which most opprobrium is levelled at in the Scottish canon. Despite salvaging aspects of the film from critical disdain, McArthur (2003, p.123) writes:

Brigadoon could be described as having a long, slow intertextual life, providing for some people a reassuring reference point... of an imaginary Scotland of highland beauty, peace and romance, and evoking for others, particularly the Scots intelligentsia, a ready shorthand for the kind of sentimental kitsch they see as having defined Scottish life.

Famously, Forsyth Hardy (1990) recalls accompanying a Hollywood producer to various rural locations across Scotland ahead of the production of *Brigadoon*. The producer returned to Hollywood disappointed, noting that “I went to Scotland, but I could find nothing that looked like Scotland” (Hardy 1990, p.1). Kailyard and Tartanry, then, are critiqued for their lack of relevance to contemporary Scotland. They are forms of narrative which retreat from the complexities of urban modernity, to a fetishised, mythological past, in which sentiment and stereotype reign. However, it should be noted that in contemporary Scottish cinema Kailyard and Tartanry are often invoked in complex ways, without the embrace of the negative associations discussed up to this point, as noted by Petrie (2000) and Martin-Jones (2009a; 2009b).

As I have written about previously (Munro 2014), the Tartanry discourse is played with in ironic terms in *Filth*, as discussed briefly in Chapter Two and will be elaborated upon in Chapter Five. This is also evident in the infamous ‘It’s shite being Scottish’ monologue in the first film adaptation of Irvine Welsh’s work, *Trainspotting*. After getting off the train from Edinburgh into the scenic, isolated Highlands, the gang are encouraged to take national pride in its splendour by Tommy, who is viscerally rebuffed by Renton, who concludes that being Scottish is “a shite state of affairs and all the fresh

air in the world will not make any fucking difference” (Boyle 1996)¹². Incidentally, this scenic jaunt is an amendment to Welsh’s novel made by screenwriter John Hodge. In the novel, Renton’s diatribe takes place in a pub in Leith: right before Begbie’s back-handed lob of a pint glass onto the unsuspecting head of the poor punters below, so memorably portrayed by Robert Carlyle in the film. As Cardullo (1996) notes, this re-placing of Renton’s anti-Scottish and anti-English rant, cleverly links the wild splendour of rural Scotland so beloved by tourists to a misplaced sense of national pride. In *The Angel’s Share* (Loach 2012) there is a more light-hearted take on the same theme. In Edinburgh for a whisky tasting, the young Glaswegian protagonists walk along Princes Street, at which point one of them stops and points to Edinburgh Castle to ask his pals: “whit is that?”. When they learn that Albert does not recognise “that big thing on top of the hill”, Harry (an Englishman) asks him if there is no shortbread in his house. Of the films to be examined in the case studies which comprise Section Two of this thesis, the relationship of Tartanry to *Filth* and *The Last King of Scotland*, as already briefly discussed, will be expanded upon in Chapter Five.

The final representative trope to be discussed in this chapter is more recent, but has been argued to often be as regressive as both Kailyard and Tartanry (Petrie 2004): Clydesideism. Such narratives tend to focus upon a de-industrialised West of Scotland, populated by heavy-drinking hard men. These Clydeside stories were initially thought of as a more authentic depiction of contemporary Scotland (Petrie 2000), although Hardy (1990, p.196) indicates a general fatigue with them as early as the late 1980s, writing “It was still a very limited picture of Scotland which was emerging from these films. There was life beyond Glasgow”. Ultimately, such narratives arguably portrayed Scottish working class communities (mostly masculine) in a mournful and mythologizing manner, depicting a similarly lost ‘authentic’ Scotland, decimated by Thatcherite economic policy, much in the same way as the small community and the wild Scottish landscape had been represented in the past in Kailyard and Tartanry (Petrie 2004; Reizbaum 2009). The key point of any reference for Clydesideism is normally traced back to the 1935 novel *No Mean City*, by Alexander McArthur and H. Kingsley Long. The book depicts the violence of gangland Glasgow in the 1920s, and Whyte (1990, p.322) argues that the novel has “...succeeded in imposing itself as a lasting representation of life in the city”. The clydeside discourse of hard men, heavy industry and industrial decline is most frequently located within narratives about murder and violence, as initiated in *No Mean City*. Perhaps the most well-known strain of this discourse was STV’s long-running television programme *Taggart*, which ran almost continuously from 1985 to 2010. While this thesis is focused on cinema, rather than television, *Taggart* is widely acknowledged (Petrie 2000) to have been strongly influenced by William McIlvanney’s *Laidlaw* series of novels, which Petrie (2004) has

¹² It is also interesting to note that this scene is revisited in *T2: Trainspotting* (Boyle 2017), in which Sick Boy tells Renton: “You’re a tourist in your own youth”. For more on *T2*’s use of nostalgia, see Munro (2017).

argued represent a more nuanced engagement with the West of Scotland hard man figure than is often appreciated. Cook (2008) has noted the influence of *Taggart* on Scottish television production, arguing that its notable international success led to a general conservatism and a lessening of the range of representations of Glasgow deemed commercially viable for television broadcast.

We might also extend this to the prevalence of Tartan Noir, an internationally marketable category of Scottish literature whose emphasis is on crime, murder and its detection, though not solely located to Glasgow (Warner 2015). Returning to the cinema, *The Legend of Barney Thomson* (Carlyle 2015), is an adaptation of Douglas Lindsay's 2008 novel *The Long Midnight of Barney Thomson*, first published as an e-book. The book is the first in a series of seven which feature Glasgow barber Barney Thomson's comic misadventures in murder. As with contemporary representations of Kailyard and Tartanry, the film invokes Clydesideism in a variety of ironic ways. Robert Carlyle, best known for his portrayal of hard man Begbie in *Trainspotting*, has the lead role as the bumbling and anxious Glaswegian barber who, inadvertently, becomes a murderer and a suspected serial killer. The film's engagement with the Clydeside discourse is overt at times: a boisterous youth shouts at DCI Holdall, played by Ray Winstone, who is almost as incompetent as Barney: "Haw, Taggart! Ma maw thinks ye're shite". Throughout there is a shimmering neo-noir pulp to the imagery of Glasgow in the film, with scenes filmed in the Barrowlands and a small funfair in the heart of the city, George Square, particularly notable for this. What this serves to do is retain the theme of murder and violence, linking the film to a lineage of neo-noir from *The Long Goodbye* (Altman 1973) to *Drive* (Winding Refn 2011), but also moves away from reductive images of Glasgow as a barren, grey wasteland. While there is, unfortunately, not the scope to discuss this film at greater length in this thesis, it is notable that the adaptation of crime novels remains common on Scottish television, as seen in the adaptations of *Case Histories* (BBC 2011-2013), *Field of Blood* (BBC 2011-2013) and *Shetland* (BBC 2013-), as well as the several adaptations of Ian Rankin's *Rebus* (ITV 2000-2007).

What the prevalence of analyses surrounding Kailyard, Tartanry and Clydesideism indicates is the recurring interest in how Scottish cinema is analysed for how films represent, construct and interrogate notions of national identity. Such analyses are often challenged, for the fear that they are reductionist in scope and impose a critical agenda upon films which do not offer themselves up to such readings (Neely 2008; Murray 2012). Craig's (1996) influential *Out of History* also criticizes the underlying impulses behind this tendency towards a negative discursive categorization of Scottish culture. Craig (1996) promotes an alternative reading, proposing that while the mythos of Tartanry and Kailyard may be unrepresentative of modern Scotland, they served a crucial purpose for making the nation visible within a wider British cultural landscape, which for many people solely signifies England. Craig (1996, pp. 43-44) writes: "In that

residual Scottishness which cannot be integrated with the ideology of progressive English history, Scottish consciousness finds a means, however terrible and self-mutilating, of imagining forces that history will not subdue”. This is a perspective shared more generally by the work of Petrie (2000; 2004) and, perhaps surprisingly, given he was one of the contributors to *Scotch Reels*, John Caughie. In reappraising *Scotch Reels*, Caughie (1990, p.20) writes that while the aforementioned discursive categories are undoubtedly restrictive, they are rooted in “historical resonances” which still have relevance to contemporary Scotland. There has been a general tendency within critical studies of Scottish cinema in the twenty-first century away from the perceived dogmatism of *Scotch Reels* and towards approaches which are less focused on the desire for ‘authentic’ representations of the nation, and more interested in how adaptation is used by Scottish cinema as a means of national branding in a globally competitive film marketplace.

The ‘New Scottish Cinema’

The term ‘New Scottish Cinema’ was initiated by Petrie (2000; 2004) to discuss a range of films from the mid 1990s onwards which, in their diversity and confidence, mirrored Scotland’s political devolution from the United Kingdom, which was voted for by 74% of the nation’s inhabitants in 1997. Petrie (2000; 2004) argues that these films are indicative of Scotland’s status as a devolved British cinema: still reliant on UK-wide funding structures, but better able to shape more complex representations of the nation than had been seen in many of the British or American produced films set in Scotland. This section will review the literature and highlight some of the key characteristics of the New Scottish Cinema from the mid 1990s onwards. This will provide a contextual backdrop for my own case study analyses of films, found in Section Two of this thesis.

Petrie’s (2000; 2004) optimism for the vibrancy of the devolved New Scottish Cinema in the early part of the twenty-first century has arguably dissipated. As I will discuss subsequently, there remains a great degree of scepticism about the sustainability of Scotland’s film industry and the political will of any Scottish government to invest the level of funding required to grow the sector. Writing nearly fifteen years after *Screening Scotland’s* enthusiasm for the growth of a Scottish film culture, Petrie (2014, p.217) laments:

Therefore, it is all the more disappointing that since the achievement of political devolution in 1999, this creative energy and excitement has largely dissipated with the result that there is now less funding available for Scottish film-making than in the period before the return of a parliament and executive to Edinburgh.

This sense of disappointment is also discussed by Murray (2007, p.80) who argues: “The story of Scottish cinema in the decade between 1996 and 2006 is therefore one marked by a glaring paradox. Never in film history have so many commentators been so underwhelmed by so much significant local cinematic achievement”. Murray (2007)

states that the raising of expectations by the commercial success of *Shallow Grave* (Boyle 1994) and *Trainspotting*, and the critical success of films such as *Orphans* (Mullan 1999) and *Ratcatcher* (Ramsay 1999), resulted in a sense of a failure which perhaps overlooks some of the success of the period. This period is also discussed critically for a lessening of the focus on issues of national identity and representation. For example, Murray (2012, p.400) argues “...the idea of a deliberate, dominant and didactic focus on the question of nation...” is no longer as relevant to the range of films produced in the New Scottish Cinema.

I have drawn out four recurring ways in which the films produced during the New Scottish Cinema have been analysed, which this section will expand upon. Firstly, Murray (2005; 2015a) has argued that during this period Scottish cinema sought to replicate American independent cinema in industrial and aesthetic terms. Secondly, as Brown (2011), Murray (2012; 2015a), Hutcheson (2013) and Street (2009) have shown, Scottish cinema in the early part of the twenty-first century was marked by a deliberate focus on transnational working relationships, particularly with Scandinavian collaborators. Thirdly, drawing primarily upon the work of Martin-Jones (2009a) and Murray (2015a) I will examine the argument that one of the directions taken by the New Scottish Cinema was an embrace of low-budget genre filmmaking. Finally, and as discussed in Chapters One and Two, the association of Scottish cinema with a European art cinema tradition will be discussed for its continued relevance, despite Murray’s (2015a) persuasive argument that these links are overstated.

Murray (2015a) declares that one of the more productive ways to analyse the films produced in Scotland from the mid 90s to the early part of the twenty-first century is through their deliberate borrowing of American cinematic precedents. He argues that this transatlantic adoption was industrial, in terms of the nation’s clearly stated aim to bring American productions to Scotland. Scottish filmmakers also sought commercial viability through an appropriation of an American independent cinema aesthetic, as most clearly evidenced by Danny Boyle’s adaptation of *Trainspotting*. Furthermore, Murray (2005; 2015) seeks to relocate films previously corralled into the pen of European arthouse cinema, such as *Ratcatcher* and *The Magdalene Sisters* (Mullan 2003). *Ratcatcher*, he argues, owes as much to a Terrence Malick-infused imagery of the American West, particularly in the scenes depicting lead protagonist James’s visit to an unbuilt home in the suburbs. These scenes are, Murray (2005; 2015a) believes, thematically and aesthetically invoking the American West in James’s desire for his family to settle beyond Glasgow, in the new frontier of a soon-to-be built house, and the filming of the fields which surround the construction, which are covered in an abundance of golden wheat invoking Malick’s *Days of Heaven* (1978). While Murray’s analysis may seem to correspond to the *Scotch Reels* critique of the lack of an authentic and original Scottish film culture, he declares quite the opposite:

Rather than representing a naively self-defeating local caricature of enduring American film cultural and industrial power, collective local engagement with a range of US cinematic precedents and reference points throughout that period allowed Scottish cinema to finally start overcoming the crippling nature of its historic marginality. (2015a, p.11)

For Murray (2005; 2015a) this transatlantic borrowing from Scottish filmmakers productively changed the landscape of Scottish cinema in the 1990s. It enabled the growth of local infrastructures, based on the American independent cinema model. The significant financial success of *Shallow Grave* and *Trainspotting*, which owed a clearly acknowledged debt to American culture, prompted an upsurge in production funding available for Scottish cinema. This allowed for greater experimentation within Scottish cinema and produced a more confident, culturally aspirational and outward looking body of films.

Murray (2015a) also identifies another significant trend in this time period, which I will call here the ‘transnational turn’. This has also been written about extensively by Street (2009), Murray (2007, 2012), Brown (2011) and Hutcheson (2013). This approach foregrounds the relations between nations in both an industrial (co-financing, co-production etc) and aesthetic sense, particularly around collaborations between Scotland and Denmark, as evidenced most prominently by the Dogme 95 co-productions from Sigma Films in Glasgow, and Zentropa Films in Copenhagen. I define ‘transnationalism’ in the same sense as Vertovec (2009), as referring to the linkages, interactions and bonds formed between people and institutions across the borders of nation states. Such interactions, thanks to advances in technology and the wider processes of globalisation, allow for the free exchange of ideas and materials in real time. In his compelling comparison between the film industries in Scotland, Ireland and Denmark, MacPershon (2010) notes that central to Scottish filmmaking in the early part of the twenty-first century was the aforementioned collaboration between Sigma and Zentropa, and purports that there is much to be learned from the crucial investments made in Denmark’s film production over the past twenty years, a point also noted by Petrie (2014). Murray (2015a) shows how Sigma’s co-founders, producer Gillian Berrie and writer-director David Mackenzie, were inspired by the Danish model and sought collaborations in order to learn from it, and provide sustainability for Scotland’s film industry.

A number of films produced in this period, from around 2000-2010, are indebted to this working relationship, most notably *Red Road* (Arnold 2006) and *Donkeys* (Mackinnon 2010). The aforementioned films borrowed the Dogme 95 mode of production, as popularised by Lars von Trier and Thomas Vinterberg in the mid 1990s, yet there were a number of other collaborations in which Danish filmmakers produced films set in Scotland, such as *Wilbur (Wants to Kill Himself)* (Scherfig 2002) and *Skagerrak* (Kragh-Jacobsen 2003). Murray (2015a, p.90) states that these films are often marked by a lack

of engagement with issues of nation and national identity, noting that “*Skagerrak* deploys Scotland as a convenient Angolophone backdrop against which to explore the contemporary resonance of venerable folk beliefs and narratives”. In a similar vein, Street (2009) declares an unease with the term ‘New Scottish Cinema’, pointing out that the film which primarily heralded the arrival of the moniker, *Trainspotting*, was chiefly marketed as British, and part of the Cool Britannia zeitgeist of mid-1990s New Labour, in which political ‘revolution’ was aligned with cultural revolution, probably best captured in a photograph with Oasis star Noel Gallagher posing with Prime Minister Tony Blair. Street (2009, p.143) analyses two films of interest to this thesis, *Young Adam* and *Morvern Callar*, and finds that:

Scotland as a narrative setting is less important than its function as a place to be left, to move away from...Scotland is not necessarily “replaced” but rather *re-placed*, that is to say, located within a broader, trans-national perspective.

However, this leads me to one of the problems with an enthusiastic adoption of the transnational approach, which can often lead to a dismissal or removal of the national context. This is evident in the work of Murray (2007; 2012; 2015a), who has been adamant that an analysis of the national within Scottish cinema has blinded critics to more fruitful approaches. Street’s (2009) analysis may be more tempered in its promotion of the transnational approach, yet it too veers upon suggesting that analyses of Scottish cinema, which focus on the Scottish dimension, may be limiting and lead to “narrow particularism” (2009, p.151). However, Brown (2011) and Hutcheson (2013) have both shown how an analysis of transnational working collaborations and the universality of the narratives of such films, can also take into account the specific national context in which the films are produced. For example, Brown (2011, p.14) calls for transnational analysis which examines “...a cinema which can be celebrated both for its crossing of industrial, national and generic boundaries but also for its relevance to the place in which it is set”. Similarly, Hutcheson’s (2013) analysis of the aforementioned Dogma ‘Advance Party’ initiative believes the dismissal of a national framework of analysis is premature, and that there remain productive ways of retaining questions of nation, national identity and national cinema in the context of a necessarily transnational film industry such as Scotland’s.

Another key approach to theorising New Scottish Cinema is through the prevalence of genre filmmaking. Central to this theorisation is Martin-Jones (2009a) whose book *Scotland: Global Cinema* provides a compelling analysis of several films from the 1990s and 2000s, which can be located within, and across, a number of genres (such as horror, road movie, gangster) and modes of filmmaking (such as social realism, art cinema and comedy). What Martin-Jones’s (2009a) work also manages to successfully achieve, as indicated in its title, is a balance between considering the relationship between the films and the Scottish nation, yet skilfully avert any sort of dogmatic or homogenising tendency when discussing Scottish cinema. Martin-Jones (2009a) uses genre as a way in

which to analyse Scottish cinema from a fresh perspective, yet he still relates the films discussed to the socio-political context of contemporary Scotland and the representative history of Scottish cinema. In this sense, reading Scottish cinema through the prism of popular genre cinema sheds light upon how films produced in the 1990s and 2000s in Scotland were engaging in a variety of complex ways with both national identities and non-national identities (gendered, ethnic, diasporic etc). A focus on genre also marks Murray's (2015a) examination of New Scottish Cinema. Murray's (2015a) particular focus is on small-budget genre filmmaking of the kind he shows as having proliferated in Scottish cinema over the past fifteen years. Murray (2015a) locates these films within an institutional landscape emboldened by the success of *Shallow Grave* (Boyle 1994), but determined to provide scope for less expensive features than those which followed it in the late 90s. While institutional support was crucial in backing the low-budget films Murray (2015a) discusses, he argues that a reaction against public paternalism also played a significant role in the production of these independent features. Murray's (2015a) work can be read as parallel to Martin-Jones's (2009a) in that he argues that the low-budget genre films produced during this period can be read as both engaging with local thematic concerns and wider non-national issues. The use of genre within the adaptations that form the case studies of this thesis is clear. The comedic mode is represented by *Filth*, while *Under the Skin* displays a unique blend of horror and science fiction. *The Last King of Scotland* can be categorised as a political thriller and biopic while *Sunset Song* is a film which could be described as a melodrama.

The association of Scottish cinema with a European art cinema aesthetic can directly be related back to two of Scotland's most under-appreciated filmmakers, Bill Douglas and Margaret Tait (Petrie 2000; Neely 2008, Martin-Jones 2009a). Douglas's austere, poetic and ultimately redemptive *My Childhood* trilogy (1972-1978), has had a lasting impact on Scottish filmmakers¹³. Tait's work similarly portrayed an independent artistic aesthetic, inextricably linked to a European film sensibility, particularly given her cinematic education at the Centro Sperimentale di Cinematografia in the early 1950s (Neely 2009). Douglas's films have also been accused of instigating a Scottish 'miserablism' (Archibald 2013), a term frequently and reductively applied to much Scottish cinema, and also unhelpfully propagated in Yule and Manderson's *The Glass Half Full: Moving Beyond Scottish Miserablism* (2014). Petrie (2000, p.151) argues that discernible amongst Scottish cinema from the 1970s to 2000 is a European art cinema dimension, notable for "...a particular interest in cinema as personal expression, marked by certain recurring themes such as the alienated or isolated subject, the significance of the environment in relation to subjectivity and a preoccupation with biographical and autobiographical modes of narrative". As discussed in Chapter Two, the association of Scottish cinema with a European art cinema remains relevant and is demonstrated in a

¹³ Lynne Ramsay, whose work is often linked with Bill Douglas chose *My Childhood* as one of her favourite films. Available from: <https://www.theguardian.com/film/2002/oct/28/features>

number of the case study selections of this thesis (*Under the Skin* and *Sunset Song*), as well as Scottish films in the period more generally, such as *Red Road* (Arnold 2006), *Neds* (Mullan 2010), *Shell* (Graham 2012) and *For Those in Peril* (Wright 2013). Furthermore, Martin-Jones (2009a) states that the institutional framework of Scottish filmmaking (in cultural policy and industrial terms) is conducive to the development of European art cinema. As a small nation without the financial clout nor screen infrastructure to compete with big budget Hollywood films, Scottish films may be deliberately conceived and produced with an eye on the international film festival circuit, to both sell better overseas and garner the critical acclaim which may afford them a more successful post-theatrical afterlife. This can be linked to the preceding paragraph on low-budget genre cinema, with Murray (2015a) arguing that many such films were deliberately aimed towards DVD distribution in order to recoup costs, rather than seeking theatrical distribution. Yet Martin-Jones (2009a) notes the delicate balancing act such a perusal of European art cinema, film festival prestige, requires between the marketability of Scotland, and the promotion of films as ‘Scottish’, and a universality which may require a dampening down of nationally specific narratives, vernacular and iconography. This is a point also made by Neely (2003) in her specific examination of Scottish film adaptations. I will attend to this debate in more detail, in a subsequent section of this chapter, which looks at the relationship between contemporary Scottish film and arthouse cinema, particularly in relationship with adaptation. The next section of this chapter will outline a developmental history of the institutions which have existed in Scotland to foster the production of film, concluding with an examination of the role of Creative Scotland, which came into being in 2010, an organisation which has not, as of yet, received the critical inquiry of its predecessors.

Industry & Institutions

Scottish film production has long relied on institutional support and public funding in order to build and sustain something resembling an indigenous film industry. Indeed Bruce (2008, p.84) writes “...it is quite possible to argue that only with the public purse open, whether through the National Lottery or any other route, is it conceivable there is any Scottish film at all”. The first such body of public film funding, The Films of Scotland Committee was set up by the Scottish Secretary of State, Walter Elliot, in 1938, with a £5,000 budget to produce short documentaries for the Empire Exhibition in Glasgow (Hardy 1990; Petrie 2000; Butt 2003). The intention behind these films was to give Scots the opportunity to see themselves on screen in ways which better depicted the realities of everyday life, than was the case in the British and Hollywood feature films on offer. The outbreak of World War II derailed the work of the Committee and, despite the inaugural Edinburgh International Film Festival beginning in 1947, by 1952 government funding for the production of films in Scotland ended (Hardy 1990; Petrie 2000; Butt 2003; Bruce 2008). The Films of Scotland Committee was revived in 1954,

with a £10,000 endowment from the Scotland Office, and the Second Committee was set up with a national purpose. Butt (2003) writes that in an early memorandum one of the primary aims of the Committee was “To promote, stimulate and encourage the production of Scottish films of national interest”, and it continues to state that another aim of the Committee is “To educate people at home and abroad in regard to Scotland”. Therefore in foregrounding the importance of film production, and the image of the nation both locally and globally, its aims were not dissimilar to that of current public arts agency Creative Scotland, which I will come to shortly. The Committee primarily produced sponsored films, that is documentaries funded by whisky distillers, tourist boards, city councils and industrial manufacturers. Butt (2003) concludes that “In other words, in the majority of cases these documentaries are little more than promotional films or extended advertisements”. That is not to say that all such films were without artistic merit. In 1961 *Seawards the Great Ships*, directed by Hilary Harris from a treatment by John Grierson, won the Oscar for Best Documentary. Furthermore, Petrie (2000, p.119) argues that “...the documentary provided a crucial continuity of indigenous film-making, facilitating a small but sustainable production sector to emerge in Scotland”.

The second Films of Scotland Committee ceased operations in 1982, finding that the commercial landscape was no longer viable for the type of short promotional documentaries it produced (Hardy 1990). However, the existence of the documentary sector paved the way for the release of Bill Forsyth’s *That Sinking Feeling* at the 1979 Edinburgh International Film Festival, a film Petrie (2000, pp.123-124) calls “...the first truly indigenous Scottish feature film since the 1920s”. Forsyth had worked on short documentaries, but eager to expand into fiction, and feature-length filmmaking, had raised around £2000 to produce the film which chronicles four unemployed Glasgow youths, but manages to eschew much of the reductive clydeside discourse that such a scenario would seem to call for. While the film was a critical success, and provided evidence that Scotland had the talent to produce feature length films, if not the infrastructure or resources, it took the creation of Channel Four in 1982 to set financial structures in place from which something approaching a Scottish film industry could emerge. Channel Four’s remit (Caughie 2000; Petrie 2000) was to provide content to serve a diverse audience, hitherto primarily ignored by BBC and ITV. As Petrie (2000) notes this saw a boom in production in Scotland, with the Scottish Chief Executive of Channel Four, Jeremy Isaacs, determined to move the centre of production away from London. Channel Four’s investment in screen production in Scotland was joined by a joint venture by the Scottish Arts Council and the Scottish Film Council, which led to the creation of the Scottish Film Production Fund (SFPF) in 1982. The SFPF began with a budget of £80,000, but as Petrie (2000) shows this investment was added to by Channel Four and BBC Scotland in the late 1980s, to increase its budget to over £200,000, and by the mid 1990s its coffers were swelled by additional input from STV

and Comataidh Telebhisein Gaidhlig to more than £700,000. The SFPF was involved with the production of features such as *Shallow Grave* (Boyle 1995), *Carla's Song* (Loach 1997) and *Orphans* (Mullen 1999) in this period.

This period also saw the establishment of the Glasgow Film Fund (GFF), an initiative aimed at helping to regenerate the image of Glasgow, building upon the success of the city's reign as European City of Culture in 1990. The fund's aim was to bring film production to the city, and it targeted feature films with budgets over £1 million, to which it could award funds of £150,000 per film (Petrie 2000). *Shallow Grave*, while set in Edinburgh's New Town, was the first recipient of an award from the GFF, with much of the film being shot in a temporary studio erected in Glasgow for the purpose. During this period the greatest level of institutional support came from National Lottery funds, which were initially administered by the SFPF from 1995 onwards. Awards ranged from £500,000 to £1 million, a not inconsequential sum which, as Petrie (2000) notes, was often met with criticism over alleged cronyism in the awarding of funds to some projects but not others. In 2000 the various screen agencies were amalgamated into a new single agency, Scottish Screen, which would administer the funds from the National Lottery, with the maximum award now capped to £500,000. As Hutcheson (2012) has shown, Scottish Screen's focus was economic, with its funding application form asking that applicants could prove that their project would be completed and that it would secure distribution. This can be aligned with McArthur's (1994) criticisms of the guiding principles behind public funding of cinema production in Scotland. McArthur (1994) argues that by investing so much of their annual budget in a small number of apparently commercially viable films, Scotland's funding institutions were stifling creativity, originality and the potential for the production of more authentic and radical representations of Scotland on screen. Scottish Screen was itself brought under the remit of Creative Scotland, which was established in 2010.

Creative Scotland was initiated in 2005 by a review of public funding for culture in Scotland, undertaken by the Culture Commission. The creation of the body is best understood in the wider context of the development of the 'creative industries' under New Labour's rewriting of cultural policy to place greater emphasis on the economic impact of culture (Hesmondhalgh et al 2015). The Labour-led Scottish Executive in 2006 rejected many of the Culture Commission's recommendations, which aimed to maximise benefit from existing models. Instead Scottish Ministers proposed the creation of a new body, Creative Scotland, to provide public subsidy for the arts which would lessen "...unnecessary administration and bureaucracy..." and deliver a "...less cluttered, more transparent and efficient institutional landscape..." (Scottish Executive 2006, p.28). The Scottish Executive's report continues to state "By amalgamating relevant support functions delivered by the Scottish Arts Council and Scottish Screen, the new infrastructure is intended to strengthen national assistance to the creative

industries sector” (2006, p.34). Despite the Scottish Executive’s (2016, p.28) claim that “...few cultural bodies and commentators appear to support that model [Scottish Screen]...”, 45 Scottish film producers, writers and directors wrote an open letter expressing that while Scottish Screen was not without its flaws, it was their belief that “...it is essential to retain an independent film development and production agency which will serve the nation by serving the film industry” (Anon 2006). Petrie (2014) writes that Scottish Screen was not particularly resistant to this amalgamation, having already bought into the discourse of the creative industries; while the economic imperative and inherent conservatism of Scottish Screen is also discussed by Hutcheson (2012) and Murray (2007; 2015a).

Creative Scotland was formally established in 2010 by the minority-led SNP government. The election of the Scottish National Party, first with a minority in 2007, and again in 2011, this time with a majority in the Scottish Parliament, perhaps encouraged a perception that national culture would be further up the political agenda, as suggested by Schlesinger (2008). However, since its creation Creative Scotland has been hobbled by a series of resignations and very public criticism of its operations by artists across the cultural sphere. This reached a tipping point in late 2012, when Creative Scotland’s chief executive Andrew Dixon announced his resignation a few months after a much publicised open letter, signed by some of Scotland’s leading artists, criticising the organisation¹⁴. Dixon was replaced by Janet Archer in July 2013, who was faced with another open letter, this time from a collection of Scottish film producers calling for an immediate intervention into Scotland’s ailing screen industries. Already under consultation at that point was a Film Sector Review, which was published in January 2014 (Creative Scotland 2014). This was followed by the appointment of Natalie Usher as Creative Scotland’s new director of film and media in March of that year, after a lengthy process during which the job had to be re-advertised¹⁵. The performance of Creative Scotland in the screen sectors has been the subject of much criticism, particularly from those working within the industry, as voiced primarily through Independent Producers Scotland (IPS). IPS’s submission to the Economic Impact of the Creative Industries Committee of the Scottish Parliament opens with a remarkably blunt assessment of the state of Scotland’s screen industries in 2015:

As much as IPS appreciate the lottery finance that has gone into film projects over the years, the screen sector has suffered from a severe lack of business development, advice & support since Scottish Screen was incorporated into Creative Scotland in 2009. This... has ultimately brought a once vibrant industry to its knees. (IPS 2015, p.1)

Producers La Belle Allee (*One Life Stand*, Thomas 2000 and *Valhalla Rising*, Winding Refn 2009) are similarly scathing in their appraisal of Creative Scotland:

¹⁴ For a detailed examination of this event, see Stevenson (2014).

¹⁵ Natalie Usher was appointed from the law firm Lee and Thompson, but had previous experience in the Scottish film and TV industry. It was reported that the advertised salary, £55,000, was not sufficient to attract candidates of a sufficient calibre in the first round of advertisements for the post (Miller 2014).

From the moment Scottish Screen was dissolved and Creative Scotland absorbed responsibility for film policy into its monolithic environs, the film production sector has been on life support. It is no coincidence that since CS has become responsible for the development, sustainability, and perhaps even proliferation and prosperity of the moving image, it has become more disjointed, we've made less films, failed to develop the next generation of talent, companies and Producers to an extent to which it's conceivable that when the current generation of Producers retire or throw in the towel, there will be no-one making films in Scotland for the foreseeable future. (La Belle Allee 2015, p.4)

This is a perspective shared by Petrie (2014, p.229), who calls the performance of Creative Scotland since its creation "abysmal" and demonstrative of the inadequacy of the creative industries discourse. At present Creative Scotland has an annual budget of £5 million for the screen sectors in Scotland. This covers all aspects of screen production, as well as promotion, exhibition, distribution and slate development. To compare this with other successful small nation cinemas makes obvious the paucity of the Scottish Government's support for the film sector. The Danish Film Institute's budget for 2017 is around £56m, and they supported 23 feature films and saw 26 national films released in Danish cinemas, with a market share of 21% at the box office (DFI 2017). Creative Scotland do not provide such detailed information, yet there are around 6 Scottish feature films produced each year (Creative Scotland 2014). MacPherson (2010) puts the Scottish share of the box office market in Scotland at less than 1%, while noting that the Norwegian film sector's success is similar to Denmark's, with an annual investment of €60m. Perhaps it is unfair to compare Scotland to Nordic countries whose belief in strong public expenditure is well known; though Finland's annual budget of €25m and national box of share of 30% is equally illuminating. Across the Irish Sea, the Irish Film Board's budget was €12.7m for 2017; while New Zealand's Film Commission, a primarily English speaking nation with similar population to Scotland, spent just over \$25m in 2016, roughly equating to £14m at the time of writing. All of these countries have a population size between 4.5 million and 5.6 million, yet they spend two, three, five or ten times more on film production than Scotland does. The extent to which funding needs necessarily be a road block to production, and the difficulties Creative Scotland face as an arms-length, publicly funded arts body, are too lengthy to attend to here in great detail, and I have discussed this elsewhere (Munro 2015). Nevertheless the figures make for stark reading, and perhaps with such a limited budget, Creative Scotland's focus on the seemingly greater marketability of adaptations of prior existing material, betrays an economic determinism and logic, something which Murray (2007) claims, and a point I will return to.

As discussed in the introduction to this thesis, I have two central research aims which seek to understand the processes by which Scottish literature is adapted into film, and how those adaptations engage with representations of the nation and national identity. The role of Creative Scotland is therefore crucial in attempting to better understand these questions. All of the case studies examined in Section Two received significant funding

awards from Creative Scotland, or its predecessor, Scottish Screen. I have obtained policy documents from Creative Scotland relating to the production of three of the four films, including the funding application form, normally completed by one of the film's producers, and the funding assessment forms which give crucial insight into the priorities and aims of the funding body, and the wider discursive milieu of early twenty-first-century Scotland. For example, the Assessment Documents (see Appendices B-I) list Creative Scotland's three criteria for feature film funding as follows:

- Criteria 1: Invests in established and emerging writing, directing and producing talent based in Scotland.
- Criteria 2: Promotes Scottish culture and creativity by reaching a national and international audience.
- Criteria 3: Demonstrates the ability to be creatively and commercially successful.

As discussed earlier, it can be seen that Creative Scotland's aims, particularly 'Criteria 2', are not significantly different to the aims of the Second Films of Scotland Committee. As this thesis has been arguing, it is both the local and the global, the national and the international, for which these screen adaptations are produced.

A look at one of these documents in more detail may help further our understanding of these processes. The Assessment Document for *Sunset Song* (Appendix C) gives an insight into how the film's 'Scottishness' is a key component of the decision to support the project financially with £300,000, the maximum award available in 2013. The document notes (p.2): "'Sunset Song' is potentially an important Scottish film and emphasizes [sic] the new confidence in Scottish novels being material for the big screen and international market". Under Criteria 2, the Assessment Officer writes (p.3): "'Sunset Song' as a novel is perceived as a Scottish classic novel and its adaptation to the screen will internationalise its appeal", and further notes (p.3) that one of the expected 'outcomes' of this project is that "Scotland is promoted internationally through the landscape and the themes of the story". Therefore it is clear that a representation of Scotland, and the promotion of that particular representation internationally, is of central interest to Creative Scotland in awarding funds to the project. Of course, Creative Scotland's policy documents are not without inherent problems, as evidenced by their criteria. For example, Criteria 2 asks that projects 'Promote Scottish culture', to which the obvious question is: what is Scottish culture? There is no clear guidance on what Creative Scotland deem Scottish culture to be. For culture to be Scottish, does it have to engage overtly with issues of national identity; or with Scottish landscapes and history; or with contemporary life in Scotland; or does it have to include Scottish characters? Or, does it simply need to include Scottish based artists?

Consider the fact that Creative Scotland also awarded the maximum award to *Starred Up* (Mackenzie 2013), a film set in England, produced in Northern Ireland with no real

Scottish connection other than the birthplace of its director David Mackenzie. Of course, this meets Criteria 1, the investment in established talent, and is not a unique example¹⁶. Criteria 3 prompts a similar line of questioning: how does Creative Scotland judge what ‘success’ is in ‘creative and commercial’ terms? The answer on the Investment Assessment document for *Sunset Song* (p.3) is that: “Terence Davies is an international name although not a commercial director his films play to art house and international audiences”. This answer also directly relates to the themes this thesis has been exploring up to this point, and in both the literature reviews in Chapter One and Chapter Two. The auteur figure is invoked through the name of writer-director Terrence Davies, and the film is linked to ‘art house’ and ‘international audiences’, which corresponds to my argument that one of the ways Scottish film adaptations seek differentiation in a globally saturated Anglophone marketplace is through a European art house aesthetic, and a film festival distribution pattern. This relates concretely to the previous section, but also to the following section which will examine the prevalence of adaptations in contemporary Scottish cinema within a historical context.

Scottish Film Adaptations

In this section I will survey the history of the adaptation of Scottish literature into film. This will begin with a discussion of the type of literature routinely adapted by Hollywood in the first half of the twentieth century. Following this I will examine Murray’s (2007) argument that in the late 1990s Scottish Screen pursued an agenda of literary adaptations in order to achieve greater viability in the global film marketplace. Finally I will conclude this section by turning to the contemporary era, which is the focus of this thesis, to map the number of adaptations produced in this period, drawing out some recurring tendencies from which a selection of case studies was made.

The adaptation of Scottish literature into film and television has received scant academic attention. With the exception of Hardy (1990) and Butt’s (2007) historic overviews, and more recent individual case studies by Caughie (2007), Morace (2012) and Petrie (2012), there remains a sizeable gap in the consideration of such films and how they function as adaptations. This has perhaps been the result of a perceived lack of film adaptations of Scottish literature until recent years, something noted by Bruce (2008, p.81) who writes that with regards to Scottish literature: “...the Scots have been so poor at mining it to make movies, leaving that to others to do so at will and in quantity”. Petrie (2012), similarly questions why there are no film adaptations of the work of some of Scotland’s most creative writers of the past thirty years, such as Alasdair Gray, Janice Galloway and James Kelman. Riach (2010) also laments the lack of adaptations of classic Scottish literature, and while his focus is on television, rather than film, his

¹⁶ *The Magdalene Sisters* (Mullan 2002) received £500,000 support from Scottish Screen as an investment in writer-director Peter Mullan. The film is set entirely in Ireland and examines the emotional and physical abuse of teenage girls by the Catholic Church in the 1960s, although it was filmed in Scotland.

argument holds weight for discussions of Scottish cinema. Discussing adaptations in the 1970s and 1980s of the works of Grassie Gibbon, George Mackay Brown and Sir Walter Scott, Riach (2010, p.125) writes:

Almost nothing of this sort has been forthcoming in the 1990s and early Twenty-first century...Scotland's cultural and literary production is neglected, sidelined, made unavailable, not only through commercial priorities attached to the market value of English literature, but by the dominance of repressive myths that work – and are often made to work – to shut down diversity and preclude the general availability of a 'consistently alternative discourse'.

Gifford et al. (2002, p.995), discussing a lack of film adaptations of Scottish literature, locate the debate within the terrain I am attempting to map here, by arguing: "...they [film adaptations] might have added richness to the cultural awareness and sense of national self-identity which is so important to small nations." Gifford et al. (2002) also note that such adaptations may have had little impact upon the Scottish film industry, something which I would dispute, given the influence of Hollywood and British film adaptations of Scottish literature on films made about, by and for Scotland. I will expand upon this point in the section which follows. However, Gifford et al.'s (2002) linking of literature and film to a national culture, providing self-definition at home, and an exportable national identity globally, relates directly to the research questions of this thesis, and can also be linked to Neely's (2003) analysis of Irish and Scottish film adaptations. This thesis will also interrogate whether there has been an increasing variety of film adaptations in the period under study, something which Butt (2007) alludes to, arguing that examples such as *Trainspotting*, *Morvern Callar* and *Young Adam*, indicate a refreshing turn in how Scottish literature has traditionally been adapted for the screen. Butt (2007, p.63) argues that Hollywood's historical penchant for canonical literature, from writers like Sir Walter Scott, J.M. Barrie and Robert Louis Stevenson, established a "narrative hegemony" from which these most recent cinematic adaptations seek to break.

As noted previously, adaptations of Scottish literature proliferated in the early years of Hollywood cinema. McArthur's (1982) aforementioned critique of the 'discursive positions' taken by the American film industry in representing Scotland on screen is suffused with examples taken from Scottish literature, such as *Beside the Bonnie Brier Bush* (Crisp 1921), drawn from the work of the previously mentioned Ian Maclaren, and the *The Young Lochinvar* (Kellino 1923), utilising a character from the poetry of Sir Walter Scott. McArthur (1982, p.44) argues that such films "...articulated into cinema the discourses of Tartanry and Kailyard...". McArthur (1982) cites *The 39 Steps* (Hitchcock 1935) as one of the few adaptations of Scottish literature in the post-war period which avoided the pitfalls of Tartanry and Kailyard. As McArthur (1982) details, films inspired by Scottish literature in the American and British film industries continued until the middle of the twentieth century, including a series of Disney films such as *Rob Roy: The Highland Rogue* (French 1953), *Kidnapped* (Stevenson 1960) and *Greyfriar's Bobby* (Chaffey 1961).

As Dolin (2012) explains, the presence of Sir Walter Scott looms large over Scotland's early cinematic representation, with 14 films made from his work between 1909 and 1914 in the UK, USA, France and Italy, and five more between 1915 and 1930. This is a point also made by Butt (2007), who writes that more than a quarter of films produced in or about Scotland before 1920 were adaptations, and primarily of just three authors: Sir Walter Scott, Robert Louis Stevenson and J.M. Barrie. Not all of these adaptations, however, feature Scotland: Stevenson's most frequently adapted works, *Treasure Island* (1883) and *The Strange Case of Dr Jekyll and Mr Hyde* (1886) are not set in Scotland and neither, of course, is Barrie's most famous creation, the character of *Peter Pan*; or Scott's novel *Ivanhoe* (1820). Butt (2007, p.55) writes that the work of those three authors accounts for over one hundred and fifty film releases, and that while these adaptations helped to internationalise Scottish literature, they also allowed other national cinemas to alter their narratives "...to serve their own national concerns". Furthermore, and similar to McArthur's argument in *Scotch Reels*, although expressed with less vitriol, Butt (2007, p.55) adds:

Their representation of Scotland's rural and urban landscapes, their introduction of particular Scottish character types, and their narrative explorations of psychological dualism, religious repression and the role of socialisation in the construction of class have had a reproductive power within and beyond Scotland's borders.

Hardy's (1990) *Scotland in Film* dedicates a chapter to literary adaptations, yet like much of the book, while it is an engaging, highly personal look at a series of films, it is short on critical analysis. Hardy (1990) discusses a broad range of examples including Glasgow-set British films such as *Floodtide* (Wilson 1949), adapted from the novel by George Blake, and *The Gorbals Story* (MacKane 1950), adapted from the play by Robert McLeish. However there is no mention of another adaptation of Blake's work (though it is mentioned in Butt (2007)), *The Shipbuilders* (Baxter 1943), which, as its title suggests, is also set in the West of Scotland. Hardy mostly finds these films to be lacking, his criticism similar to McArthur's (1982) in declaring them inauthentic, writing that *The Gorbals Story* was stripped of its Glaswegian vernacular with the "...result it lost a genuine sense of place" (1990, p.81). Butt (2007) details similar critical failures of the period, including an adaptation of Neil Gunn's opus *The Silver Darlings* (Elder 1947) and *Flesh and Blood* (Kimmins 1951) and *You're Only Young Twice* (Bishop 1952), adaptations of James Bridie's stage plays. As mentioned, up until the 1960s Scottish literature was routinely adapted for the cinema, with British productions *Whisky Galore!*, *Laxdale Hall* (Eldridge 1952) and *The Maggie* joined by the aforementioned Hollywood productions of *Rob Roy*, and the Stevenson adaptations *Kidnapped* (Beaudine 1949) and *The Master of Ballantrae* (Keighley 1953). *Brigadoon* (Minnelli 1954) was also an adaptation of Lerner and Loewe's Broadway musical of 1947. These films are demonstrative of the discursive categories reviewed earlier in this chapter, with *Whisky Galore*, *Laxdale Hall* and *The Maggie* adhering to McArthur's (2002) 'Scottish

Discursive Unconscious', in that they all feature Scots living in rural areas as canny and manipulative, and are set up in opposition to outsiders (English/American), who ultimately fall under the spell of the warm-hearted locals.

Butt's (2007) overview shows that from the 1960s onwards greater diversity was seen in film adaptations of Scottish literature, as the epic adventure stories, particularly inspired by Scott and Stevenson, became less popular. Perhaps the best well known example of this diversification was the adaptation of Muriel Spark's Edinburgh-set *The Prime of Miss Jean Brodie* (1961) in 1969, adapted by Jay Presson Allen, from her own earlier stage play adaptation, and directed by Ronald Neame. Spark's novel also made on appearance on television, in a seven-part adaptation by STV in 1978. Yet more routinely, television adaptations of Scottish literature during this period favoured more canonical literature. *Sunset Song* (BBC 1971), and its two sequels *Cloud Howe* (BBC 1982) and *Grey Granite* (BBC 1983), were adapted by the BBC in the 1970s and 80s, as was Stevenson's *Weir of Hermiston* (BBC Scotland 1973), *The Master of Ballantrae* (BBC 1975) and *Kidnapped* (BBC Scotland 1980). Barrie's *The Little Minister* was also adapted by the BBC in 1975, while Scott's *Redgauntlet* was adapted by STV in 1970 and *Rob Roy* by the BBC in 1977. Butt's (2007) argument that cinematic adaptations of Scottish literature have become more diverse is particularly suggestive from the 1980s onwards. Jessie Kesson's *The White Bird Passes* (1980) and *Another Time, Another Place* (1983) were both adapted by Michael Radford, while Christopher Rush's *A Twelvemonth and a Day* was filmed by Ian Sellar in 1989, and all can be located within a European art cinema discourse (Martin-Jones 2009a). Kesson is an interesting example, as writing by women remains woefully underserved in the realm of Scottish film adaptations. Only one of the film adaptations released during the period under investigation by this thesis comes from a source text written by a woman, the American Eleanor Atkinson, and the link between *The Adventures of Greyfriars Bobby* (Henderson 2005) and Atkinson's popularisation of the story in 1912 is tenuous. Furthermore, none of the film adaptations directed in this period

This thesis proposes that an analysis of film adaptations of Scottish literature can provide a fresh way in which to analyse the range, diversity and commercial viability of the films produced in contemporary Scottish cinema. The literature review has discussed different approaches to analysing Scottish cinema, including the borrowing of American cinematic precedents, transnational working relationships, low-budget genre filmmaking and European 'art' cinema aesthetics. This critical output over the past decade and a half has contributed significantly to a burgeoning field, one we might term 'Scottish Cinema Studies'. What this thesis suggests is that adaptation in Scottish cinema is an under-examined area and provides another analytic lens with which to productively analyse contemporary Scottish cinema. The earlier parts of this section detailed suggestions that Scottish literature has lacked the cinematic representation one might expect, and that

which has been adapted has primarily fitted into the discursive categories outlined at the beginning of this chapter, and has mostly been produced from Hollywood or London. Yet, as previously discussed, Butt (2007, p.63) argues that more recent adaptations, citing *Trainspotting*, *Morvern Callar* and *Young Adam*, provide a clear and distinctive rupture with the often critically maligned earlier adaptations, and he also observes that these adaptations are relatable to the European arthouse film, something which will be a recurring argument of this thesis.

However, Murray's (2007) perspective on the relative frequency of Scottish film adaptations is rather different, as he argues that Scottish Screen's desire to gain visibility for Scottish cinema in the Anglophone marketplace in the late 1990s through an association with literary prestige was indicative of a risk averse approach. He writes that this signified a "...commercial and cultural conservatism that led to a slew of literary adaptations and/or projects written by literary celebrities, with adaptations thus dominating in numerical terms the late 1990s Scottish film landscape" (Murray 2007, p.82). According to Murray (2007, p.82), eight of the first 15 Lottery-supported Scottish features produced up to the year 2000 were adaptations of pre-existing literary works. As mentioned in the introduction to this chapter, 16 of the 43 films (Appendix A) given funding of £200k and above (thus deemed commercially viable) by Creative Scotland and its predecessor Scottish Screen, and released in cinemas between 2000-2015, are adaptations. That figure rises to eight out of 14 films if we limit the timeframe to 2013-2015, the period in which the majority of films under consideration in Section Two were released, and also limit the films to those commercially released, as opposed to solely playing at film festivals.

The 16 film adaptations awarded funds of £200k or more by Scottish Screen or Creative Scotland and released in cinemas within the time-frame of this thesis are, in chronological order: *House of Mirth* (Davies 2000), *Morvern Callar*, *Young Adam*, *Greyfriars Bobby* (Henderson 2005), *Blind Flight* (Furse 2003), *The Flying Scotsman* (Mackinnon 2006), *The Last King of Scotland*, *Hallam Foe* (Mackenzie 2007), *Stone of Destiny* (Smith 2008), *Filth*, *Sunshine on Leith* (Fletcher 2013), *The Railway Man* (Teplitzky 2014), *Under the Skin*, *Swung* (Kennedy 2015), *The Legend of Barney Thomson* (Carlyle 2015), *Macbeth* and *Sunset Song*. There are also several adaptations forthcoming, including *Tommy's Honour* (Connery 2016), *Whisky Galore!* (Mackinnon 2016), *Trainspotting 2* (Boyle 2017) and the Sigma-produced *Hush* (de Fleur TBC). Furthermore, *Dirt Road to Lafayette* (Glenaan TBC) was due to be released at the same time as Canongate's publication of Kelman's novel *Dirt Road*, but the film remained in post-production at the time of the book's release in August 2016. It is Kelman's first foray into screenwriting and the script was written in advance of the novel. Like many of the films to be discussed in the case study chapters, *Dirt Road to Lafayette* has had a lengthy journey to the screen, first being awarded funds by Scottish Screen in 2009,

although Creative Scotland have since invested significantly too. In addition there are film adaptations which have not received funding from Creative Scotland/Scottish Screen, such as *Whisky Galore!*, *The Eagle* (Macdonald 2011) and Irvine Welsh's *Ecstasy* (Heydon 2011). Jenni Fagan's well received debut novel *The Panopticon* has been optioned by Sixteen Films, producer of Ken Loach's films, with Loach's son Jim slated to direct and Fagan writing the script. So too has Graeme Macrae Burnet's *His Bloody Project*, shortlisted for the 2016 Booker Prize, by Synchronicity Films, producers of *Not Another Happy Ending* (McKay 2013). Furthermore, a number of the film adaptations receiving funding from Creative Scotland or Scottish Screen did not secure a cinema release, such as *Complicity* (Millar 2000), an adaptation of Iain Banks's novel of the same, and *Book of Blood* (Harrison 2009), an adaptation of Clive Barker's work which was filmed in Scotland and also was released straight to DVD.

I will discuss these films in greater detail subsequently but a few conclusions may be worth drawing from the corpus of texts at this point. Murray's (2007) argument that a greater reliance on literary credentials betrays a conservatism on the part of the film funder is suggestive, and it is an argument often made about film adaptations more widely. If we look at the films listed above, six may very loosely be defined as biopics, or at least 'based on real events' with all the caveats the term demands: *Greyfriars Bobby*, *The Flying Scotsman*, *The Last King of Scotland*, *Stone of Destiny*, *The Railway Man* and *Tommy's Honour*. There are three adaptations of Irvine Welsh's work, adding to the two existing before this period, *Trainspotting* and *Acid House* (McGuigan 1998), perhaps suggesting that the publication in 1994 of *Trainspotting* remains a pervasive influence of Scottish culture, as I argue in Chapter Five. There are popular films such as *The Last King of Scotland*, *Filth* and *Sunshine on Leith*, yet there is still an emphasis on films unlikely to play well (or at all) in the multiplex, with *Under the Skin*, *Swung* and *Sunset Song* being prominent examples. The transnationalism of contemporary Scottish cinema is also apparent. The aforementioned *Under the Skin*, brings together Hollywood A-list star Scarlett Johansson, English director Jonathan Glazer and Northern Irish screenwriter Walter Campbell, while the film's lengthy list of production companies includes Sigma Film (Sco), Film 4 (GB), BFI (GB), FilmNation (US) and Nick Wecshler (US). *Sunset Song* is a similarly transnational affair, with English writer-director Terrence Davies and English lead actor Agyness Dean filming in New Zealand and Luxembourg, in addition to Scotland. Another neglected aspect of Scottish Cinema Studies, is that of films unmade - or what Murray (2008) calls 'phantom adaptations'. In the period under investigation by this thesis there are several examples to draw upon, including *The Cone Gatherers*, *The Silver Darlings* and an intriguing adaptation of a Japanese novel, *Scandal* written by Shusaka Endo, itself a retelling of Jekyll and Hyde¹⁷. While Murray's (2007) observation about previous Scottish film adaptations argues for

¹⁷ Purportedly to be directed by Nicolas Roeg, starring Gabriel Byrne, Robert Carlyle and Shirley Henderson and shot in Edinburgh, the film was titled *Master of Lies* - <http://www.scotsman.com/news/unusual-suspect-lines-up-for-edinburgh-film-shoot-1-1049187>

their implicit conservatism, the approach pursued by this thesis is that these films constitute a diverse corpus of texts, and in their production, thematic concerns, aesthetic forms and marketing and reception, can highlight certain aspects of the production of film in twenty-first-century Scotland, and how the New Scottish Cinema represents Scotland for local and global audiences.

Contextualising Scotland: Socio-political Currents

The focus of the literature review chapters to this point has been on culture, particularly film, and its relation to the nation. However, for the purpose of setting the discursive landscape of twenty-first-century Scotland, in which the films which comprise the case study chapters are produced, I will now briefly sketch out the prevailing ways Scottish society has been conceptualised in this period. Drawing primarily from McCrone (2001) and Devine (2012a), I will outline the social and political landscape of contemporary Scotland, with reference to how Scottish culture(s) relate to this. While Murray (2007; 2012; 2015a) has argued that a lessening of the focus on questions of nation is necessary for more productive analyses of Scottish cinema, I believe that a consideration of this period of ‘national movement’, to borrow Hroch’s (2007) phrase, in Scotland requires that Scottish cinema studies return to a nuanced incorporation of the national aspect in industrial, aesthetic and thematic terms. As will be seen throughout the case study chapters, and previously illustrated in this chapter in the discussion of *Sunset Song* and Creative Scotland, the label of Scottishness is an important aspect of the production of film adaptations in the Scottish cinema in the contemporary era. Furthermore, the ways in which these films engage with discursive categories previously theorised as ‘Scottish’ is important not only in their textual form, i.e. in how they can be read; but also in their para-textual accoutrements, in how these film adaptations seek visibility in the global marketplace through an identifiable ‘Scottishness’.

In the time-period under investigation by this thesis, 2000-2015, the discourse of national identity within the Scottish (and British) context has been prevalent. Consider that support for the Scottish National Party (SNP), whose primary aim is for Scotland to be an independent state, went from 20% of the Scottish vote in the UK general election of 2001 to 50% in 2015. Similarly, the party’s constituency vote in the elections to the Scottish Parliament rose from 21% in 2003 to 47% in 2016. By widening the historical context, the rise of the desire for political self-determination in Scotland becomes even more striking. In the UK general election of 1955, Scotland returned its highest ever share of the vote for the Conservative party, at 50%, with Labour at 47% and the SNP’s share at 0.5%. By the 2015 UK general election only 15% of Scottish voters ticked the box marked Conservative and just 24% voted Labour, the lowest vote for the party which had dominated post-war Scottish politics since 1918. Several reasons have been attributed to the political rise of the SNP, perhaps most significantly the discovery of oil

in the North Sea off Aberdeen in the late 1960s and early 1970s (McCrone 2001; Devine 2012a). This fed in to the SNP's landmark win at the Hamilton by-election of 1967, which saw Winnie Ewing take the seat from Labour's Alexander Wilson with a swing of 46% (the SNP had not stood at the previous election). The SNP won 30.4% of the Scottish vote in the UK General Election of October 1974, which can be attributed both to the newly found oil and the disarray of the Conservative and Labour parties at that time. While support for the SNP fell back to between 10 and 20% in the elections that followed, political self-determination remained high on the agenda. In March 1979, Scotland voted on proposals for a Scottish Assembly, which proposed greater devolution of powers from Westminster. 52% of Scottish voters were in favour of the Assembly, yet as the turnout was 64% this only equated to 33% of those eligible to vote, thus falling short of the 40% stipulated by the Scotland Act of 1978 (Devine 2012a). Two months after the referendum, Margaret Thatcher's Conservatives won the 1979 election gaining 47% of votes south of the border, but just 31% in Scotland. As Thatcherite politics began to grab a foothold in Britain in the decade that followed, the ideological imperatives behind the Conservatives' lust for a reduction of the role of the state, and an enhancement of the private sector, further widened the gap between England and Scotland:

In a country which had turned against the Conservatives as early as the mid-1950s, the attack on the state seemed as much an attack on Scotland itself. By the 1990s, only a quarter of Scots were voting Conservative, and by 1997 no Tory MPs whatsoever remained north of the border. (McCrone 2001, p.27)

The 1979 devolution referendum has been seen as a failure of nerve by the Scottish populace, with McIlvanney's allegorical 'Cowardly Lion' poem, written in the aftermath of the vote, the most notable critique in this regard. McIlvanney lamented the lion's desire to feed comfortably from a bowl in its cage rather than risk the pursuit of a meal in the freedom beyond its door. Nairn (2000) comes to a similar conclusion to McCrone (2001) and Devine (2012a) about the importance of Thatcherism in lessening Scottish adherence to Britain, albeit through a different route. He argues that Scotland's 'self-colonization' (Nairn 2000, p.227) in the Act of Union created a somewhat unique dual identity. While McCrone (2001) has critiqued the importance afforded to the idea of the Caledonian Antisyzygy, whereby the Scottish psyche is affected by a deformed duality (Heart/Head; Scotland/Britain), Nairn (2000) argues that the dual nationality held by Scots was indeed unique in comparison to other nationalities who had been subsumed forcefully within other states, such as the Croats and Serbs in the Austro-Hungarian Empire. He argues that Scottish civil society, which had enthusiastically embraced the Union while retaining a degree of independence in matters such as law, education and religion, was left sustaining the corpse of the British empire, clinging on like a dead monkey to a tree (Nairn 2000, p.231). It took Mrs Thatcher's attacks on the state, and thus as McCrone (2001) notes Scottish civil society, to "pry loose their clinging paws and tails" (Nairn 2000, p.234) and enable the lessening of influence of one part of that

dual identity, namely the British aspect. This re-finding of Scotland, and of nation-ness, within Scottish society in the latter part of the twentieth century is not a unique process. McCrone (2001) writes that globalisation has not resulted in a nationless or homogenous world, instead it has in many ways provided greater articulation of the national, particularly within smaller nations who do not have the same anxiety over a lessening of global reach and power, such as the United Kingdom and the United States. In accordance with Nairn (2000), Calder (2002) and Devine (2012a), McCrone (2001, p.28) believes that by the end of the twentieth century "...being British is a secondary identity to being Scottish... Feeling British is becoming a matter of memory, of history, rather than of the future".

The critical consensus emerging from this period was that while Scotland had failed to achieve political devolution, its writers and artists were fostering a cultural devolution from Britain in the originality and cultural specificity of their work, which found new ways of reimagining debates about national identity and self-determination. This is noted by Whyte (1998, p.284), who writes: "In the absence of an elected political authority, the task of representing the nation has been repeatedly devolved to its writers". This line of argument asserts that the Scottish Parliament's arrival in 1999 was partly made possible by Scotland's artists, and is similarly made by Craig (1996, p.74) in his comparison between 1979 and 1997:

The Scottish people were too afraid to take control of their own destiny: fear-stricken when confronted with a choice which might allow them to take control of their own destiny...In the following two decades narratives of mutually destructive fearful selves burgeoned in Scottish writing. In 1997 the Scottish people voted finally and determinedly for their own parliament – perhaps in part because the Scottish novel had plumbed the depths of their fears.

It may seem a stretch to argue that this cultural devolution of Scotland from Britain in the 1980s and 1990s is somewhat responsible for the political processes which resulted in the second devolution referendum of 1997. Yet, while the Scottish voting public en masse may not have been au fait with Alasdair Gray's *Lanark* (1981), Liz Lochhead's *Mary Queen of Scots Got Her Head Chopped Off* (1987) or James Kelman's *How Late It Was, How Late* (1994) the 'discursive energies', to return to Stam's (2005) term, of a Scottish sense of difference, culturally and increasingly politically, to England perhaps allowed for a greater thinking of the 'imagined community' of Scotland. There are a host of discontinuous and seemingly disparate ways in which this was so. For example, McCrone's (2001) argument that the Scots see themselves as more working-class than the English, even if employment data shows this to be untrue, was a powerful sociological trend from the 1980s onwards. Calder (2002, p.xi) argues that the adoption of fans of the Scottish national football team of kilts, bagpipes, 'see you Jimmy' hats¹⁸ and a boisterous, alcohol-fuelled friendship with whichever locals in the country the Scots happened to be visiting, was a deliberate differentiating of Scottish football fans

¹⁸ For the uninitiated, this is a tartan bonnet with ginger hair sprouting from underneath.

from their English counterparts who in the 1980s had become associated with violent hooliganism. Hitherto this discussion has stressed the differentiation between Scotland and England apparent in the 1980s and 1990s, yet it has been argued that this sense of difference could be more comfortably located within British identity in the devolutionary landscape of the mid 1990s. For example, as mentioned previously, Street (2009) convincingly demonstrates the extent to which *Trainspotting*, both novel and particularly the film, were seen as both Scottish and as indicative of a reinvigorated Britishness embodied by New Labour and other cultural products of the time, such as the BBC's modern interpretation of *Pride and Prejudice* in 1995.

The election of Tony Blair and New Labour in May 1997 heralded a second referendum on devolution in September of that year. The voting out of the Conservatives after almost 20 years in power and the prospect of devolution looked to have settled the 'national question' in Scotland, as famously noted by Labour's George Robertson who stated: "Devolution will kill Nationalism stone dead" (Devine 2012a). The renewal of a Scottish Parliament was voted for by almost three quarters of Scots, even though the turnout was actually less, at 60%, than the 1979 referendum. There was devolution for Wales too, although in a much narrower result, with 50.3% voting in favour of the proposed Welsh Assembly. The political narrative of Scotland since devolution is one of striking fluidity and change, with a landscape which looked relatively settled in the early part of the twentieth century leading Devine (2012a, p.620) to write in a 2005 revision to *The Scottish Nation* that: "Indeed, arguably it [the Union] is more secure now than it has been at any time since the late 1960s and 1970s when Scottish nationalism seemed to have achieved an unstoppable momentum". In the ten years since Devine's revision, much has changed, with Devine now calling Scotland a "restless nation" and, arguing that independence for Scotland is now "inevitable" (O'Leary 2016). Since the SNP's election to the Scottish Parliament with a majority in 2011, the political discourse in the nation has been saturated by one topic, that of independence. This resulted in a referendum on independence in September 2014, which was predated by two years of campaigns, debates, rallies and discussions. The result was a 'No' to the question of independence, with 55% of Scots voting against the notion and 45% in favour. The cultural was very much to the fore in this independence debate, as was the case in the lead up to the devolution referendum in 1997. Where the 1990s saw the creation of radical magazines and publishers such as *Rebel Inc*, *Cencrastus* and *Radical Scotland*, the independence debate saw a flourishing of new media platforms and outlets through which the issue of nationhood was discussed, such as *National Collective*, *Bella Caledonia* and, after the No vote in the referendum, the appearance of a new daily newspaper *The National*.

The debate was permeated by comment from Scottish writers and artists, and their influence was not restricted to op-eds in national newspapers. The Edinburgh-based

writer J.K. Rowling gave one million pound to the official No campaign, Better Together, while the SNP's independence fund included a similar amount left to the party by the late poet Edwin Morgan in his will. The cultural component to the debate was seen across a variety of media platforms, from the publication of essays on independence by a collection of authors including Gray, Kelman, Kathleen Jamie, Denise Mina and Don Paterson in *Unstated: Writers on Independence* (Hames 2012), to a large feature in the *Guardian* in the summer of 2014 (Kidd 2014; McDermid et al 2014) featuring novelists such as Val McDermid, A.L. Kennedy and Allan Massie, among others. Two days before the vote Channel 4 (2014) arranged a debate between Irvine Welsh and Martin Amis, who deliberated upon the issue from opposite ends of the spectrum. The Forsyth Hardy Lecture at the Edinburgh International Film Festival, given by David Archibald (2014), posed the question: Should Scotland have an independent film industry? Archibald's lecture examined whether or not independence would help or hinder Scotland's film industry, finding in favour of the prospect. At the Glasgow Film Festival in January of 2014, the issue of independence was also debated by a wide ranging panel of academics, producers and policy makers. The referendum result may have indicated that the question was now killed 'stone dead', yet the socio-political landscape since that point would suggest otherwise. On the 18th of September 2014 the SNP's party membership numbers stood at just over 25,000, yet a year and a half later, on the eve of the Scottish Parliament elections of 2016, that number had risen to more than 115,000 (Castle 2016). Astonishingly a year prior to this the SNP won 56 out of a possible 59 Scottish seats at Westminster in the UK General Election of 2015, a result unheralded in the history of Scottish voting at UK elections for any party, though the crude simplicity of the First Past the Post electoral system must be taken into consideration here. The 2016 referendum on the UK's membership of the European Union, furthered the sense of difference between Scotland and England, with 62% of Scots voting to remain in the EU, compared to 47% of English voters. This also reignited debate about Scotland's position within Britain, with First Minister Nicola Sturgeon stating in the immediate aftermath of the referendum that the prospect of a second independence referendum "must be on the table" (STV 2016). However, it must also be noted at this juncture that support for the SNP does not necessarily translate to a desire for Scottish independence. It may be read more as a sign that the Scottish electorate increasingly votes for the party which is deemed to be most clearly working in Scottish interests, and, generally speaking, occupies a more left-of-centre politics than is popular in England, a position which the SNP has made its own, and which Labour traditionally occupied in Scotland (Macwhirter 2014). This intriguingly brings me to a consideration that Scotland can be theorised as 'post-national' (Street 2009; Pittin-Hedon 2015). Street's discussion of *Morvern Callar*, allied with Murray's (2015a) analysis of films such as *Red Road* and *Cargo* (Gordon 2006), indicate a body of Scottish cinema in which engagement with issues of nation are fleeting, and describe a

cinema whose confidence has perhaps moved beyond a need to represent the national. This is a point made by Pittin-Hedon (2015) in the introduction to her book assessing literature in post-devolution Scotland. She writes that much of Scottish writing in this period has moved beyond a focus on the national, and that which has extensively examined Scotland, such as James Robertson's *And The Land Lay Still* (2010), offers a dynamic de-mythologizing and re-mythologizing of the recent past to provide a vision of Scottish history relevant to its present.

Discourses of nationhood have been prevalent in the specific time-context of Scotland in the first decade and a half of the twentieth century. It is my contention that this necessitates an understanding of Scottish film adaptations as existing within, and being produced throughout, an era in which the idea of nation is important to the production of film on an industrial level and is engaged with representatively in a variety of aesthetic and thematic ways. This is not to suggest that nation is the primary lens through which Scottish film must be analysed, nor the overriding concern of the writers, directors, producers and actors involved in the production of film. Yet to remove the national context altogether from the equation seems to me to perpetrate a de-historicising of cultural production. To borrow Craig's (1996) title, it seeks to place the films 'out of history'. It also must be stressed, that a focus on the national aspect can, and must, also include the local and the global. Martin-Jones's (2009a; 2009b) emphasis on regional Scottish identities is also appropriate, with a diversity of regions represented in the case-study chapters including: Glasgow and the West (*Under the Skin*), Edinburgh (*Filth*); Aberdeenshire (*Sunset Song*) and broadening the scope, Uganda (*The Last King of Scotland*). In the global sense, the question of the reliance of these films on transnational sources of funding, as well as bases of production, also informs the analysis.

The case study chapters which follow in Section Two will detail how these film adaptations move through production networks, in which various different power struggles occur between different social actors and forces, before they are viable for international distribution. To this extent Murray's (2012a) theorisation of adaptation as an industry has been influential to the methodological approach I have taken, as outlined in Chapter One. That is that film adaptation is a way in which small nations can market themselves in an Anglophone global marketplace dominated by Hollywood. Furthermore, I expand Murray's (2012a) argument that analysing the adaptation of literature through an industry-focused framework can shed light on the way in which the adaptation industry functions to make possible a range of representations, and less possible other representations which are not deemed as viable. For this reason, I focus on what representations of Scotland have been viable in the early part of the twentieth century.

I wish to briefly provide a definition of Scottish cinema, and subsequently explain the rationale behind the choosing of the case studies which comprise Section Two of this thesis. My understanding of what constitutes Scottish cinema is more aligned with the work of Martin-Jones (2009a) and Petrie (2000; 2004), than Murray (2012; 2015a). Martin-Jones (2009b, p.106), writes: "...there is a difference between identifying a body of work examined as Scottish national cinema, and homogenising all the films within it as representations of the same "Scottish" national identity". This corresponds to Calder's (2002, p.x) definition of a wider Scottish community, as he argues that "...within this population's shared sense of Scottishness is expressed a plethora of cultural identities". For a continuation of the productive analyses of Scottish cinema seen over the past two decades, a fluid and inclusive definition of 'Scottishness' is appropriate. As this thesis is researching if and how film adaptations engage with the nation and national identities, it requires a more firmly anchored definition of what constitutes Scottish cinema than Murray (2007; 2012; 2015a) provides. For example, Murray's (2012) argument that *We Need To Talk About Kevin* (Ramsay 2011) constitutes Scottish cinema is, I find, too loose for the purposes of this thesis. While Ramsay may have been born in Scotland, the film adaptation of Lionel Shriver's novel detailing the massacre of his family and classmates by the teenage Kevin, has no other anchorage in Scotland, other than the place of residence and family heritage of one of its leads, Tilda Swinton. It did not receive funding from Creative Scotland, nor was any other Scottish production company involved in its making. Perhaps there is a residual relevance in the Dunblane school massacre of 1996, in which Thomas Hamilton shot dead sixteen children and their teacher, but it would be a tentative connection and not one Murray (2012) makes. An argument might be made that as it received funding from BBC films and the UK Film Council, that it can be classified as a British film on a production-focused definition. The film was shot in the United States, which is also where the entirety of its narrative takes place.

Murray (2015a) further develops this argument to discuss the attention paid to non-Scottish filmmakers in Scottish cinema studies (such as Ken Loach), but the lack of critical attention paid to Scottish filmmakers working outside Scotland. Murray writes: "I have always been puzzled by the historic reluctance of Scottish cinema studies to engage with the work that narrative artists produce outside the country of their birth" (2015a, p.177). One of the films cited by Murray in this context is *The Last King of Scotland*, which I will be examining subsequently in Section Two. However, I would contend that there is a conflation of issues in Murray's work on this point. Murray's implicit argument is that there is an underlying ideological drive in Scottish cinema studies to only analyse films through frameworks of national identity which he, and others (Neely 2008; Street 2009) have argued can be limiting and lead to the exclusion

of films which do not lend themselves easily to such analyses. On this point, Murray cites *Morvern Callar* as a film which falls into this category, yet it is also a film which has been written about repeatedly within Scottish cinema studies (Caughie 2007; Neely 2008; Street 2009; Morace 2012). To take Murray's other point, that this ideological project of national cinema leads to the exclusion of Scottish filmmakers working overseas; isn't it more intellectually limiting to propose a body of work as 'Scottish cinema' (or any national cinema) simply based on the birthplace of the director? If we are to discuss the increasing transnationalism and global fluidity of film production, then surely Murray's (2015a) argument about non-Scottish filmmakers making films in Scottish cinema, and Scottish filmmakers making cinema outside of Scotland, is mute. What does the nation of birth of a person matter to the film they are making unless there is an active thematisation of national identities in those films, such as in the case of *The Last King of Scotland*, but not *We Need To Talk About Kevin*. Indeed, Lynne Ramsay has discussed her unease at being pigeonholed by either her sex or nationality (Synnot 2011).

For the purposes of this thesis, then, the films under consideration must in some significant way provide a representation of Scotland, through their production, characterisation, narrative setting, visual iconography and/or thematic concerns. While culture cannot be solely defined by national boundaries in an era in which the production and consumption of culture is transnational and global, there remains a sense in which the national signifier is important in both the industrial production of film, and its thematic resonance. While discussing American literature, as opposed to Scottish cinema, Giles (2002) demonstrates how the national aspect can remain relevant, despite the obvious existence of transnational contexts. He writes:

To reconsider American literature and culture in a transnational context, then, is not to abandon the idea of nationalism, but to reimagine it as a virtual construction, a residual narrative rather than a unifying social power. In this aestheticized form, nationalism... functions more as a signifier than a signified, a discourse whose emotive valence retains a capacity to shape the direction of material objects and events even though its theoretical coherence has been emptied out. (Giles 2002, p.20)

Giles's (2002) discussion of how national signifiers and discourses can affect the production of 'material objects' allows for an important connection to be made between the nation and the adaptation industry. As discussed in Chapter One, Murray's (2012a) industrial grounding of the processes of adaptation has been influential to my theorisation of the relationship between film adaptation and, to borrow Giles's (2002) terms, the 'residual narratives' and 'emotional valence' of the national aspect.

The choosing of case studies for Section Two of this thesis requires certain value judgements to be made, as the restrictions of this thesis cannot allow for each film adaptation to be analysed in detail. This has necessitated a balancing between the aforementioned preconditions, of what I have defined as Scottish cinema, affording them

degrees of importance on a case by case basis. For example, Creative Scotland provided production funding for *World War Z* (Forster 2013), an adaptation of the novel by Max Brooks of the same name. The production re-dressed Glasgow to stand-in for Philadelphia, due to the visual similarities between the cities and the more generous tax regime in the UK. Similarly, Terrence Davies' film *The House of Mirth*, an adaptation of Edith Wharton's novel, was filmed in Glasgow and East Lothian, but is set in New York. While the production involved the hiring of local crew and involved production spend in Scotland, neither the novel nor film feature any representative engagement with Scotland. There are other adaptations within the period whose relationship to Scotland is slightly more substantial, such as *The Da Vinci Code* (Howard 2006), *One Day* (Scherfig 2011) and *Cloud Atlas* (Wachowskis and Tykwer 2012). In these films Scotland is a location briefly used, and forms a small part of the narrative structure of the films, while not constituting a key element to the films' production, casting, writing, directing or in any concrete thematic sense. Scotland has also been used as a location recently in *The Dark Knight Rises* (Nolan 2012), and more concretely in *Skyfall* (Mendes 2012)¹⁹, both of which could arguably be construed as adaptations in their use of characters originating in previous literary forms, even if neither is adapting a clear source text. Looming over this period of Scottish film adaptations is the *Harry Potter* (2001-2011) franchise, written by Edinburgh resident J.K. Rowling. Yet, with the exception of being the country in which the books were written, and the occasional use of Highland locations, most notably the iconic Glenfinnan Viaduct, the films do not have enough of a concrete relation to Scotland to satisfy the research aims of this thesis, which seeks to understand how adaptations are produced within the Scottish film industry, or how they engage with representations of the nation.

From the corpus of texts which comprise film adaptations between 2000 and 2015 a number of connections emerge. Firstly, there is a notable number which overtly engage with aspects of Scottish national identity, such as *Filth*, *Sunshine on Leith* and *Macbeth*. *Under the Skin*'s modernist impulses result in the feeling that its Glasgow setting could be any urban metropolis, stripped as it is of too many local signifiers. However, the narrative still features an alien outsider (incidentally played by an American, with an English accent) who moves from the urban to the rural, and is transformed by the Scottish landscape, albeit in an altogether more different manner than that which is often seen in Scottish cinema (Martin-Jones 2005). *The Last King of Scotland* and *Sunset Song* represent two more engagements with aspects of Scottish national identity. The first purports to provide a frame through which contemporary audiences can, in mainstream cinema, revisit the Scots' complicity in British imperialism, and the devastating effects such involvement has had on a host of territories and countries, particularly in Africa and the Middle East. *Sunset Song* also engages with national identity in numerous ways,

¹⁹ For an interesting examination of national identities in *Skyfall* see McMillan (2015).

particularly through the divided self of Chris Guthrie, and its use of landscape and the importance of place.

As previously discussed there are a number of other consistencies which locate these film adaptations within the wider scope of Scottish cinema studies. The prevalence of the European Arthouse adaptation is clear in several film adaptations awarded funding by Creative Scotland, namely: *Morvern Callar*, *Young Adam*, *Hallam Foe*, *Under the Skin*, *Swung*, *Macbeth* and *Sunset Song*. Therefore, Chapter Four will examine two film texts which can be read within the discursive category of arthouse cinema. *Sunset Song* has been chosen as a case study because it is a rare example of a canonical, nation-defining work of Scottish literature adapted in the contemporary period. But it also relates to the arthouse, auteurist, discourse with which Scottish cinema has often been discussed. *Under the Skin* can be understood in a similar vein, with its modernist-realist blend of arthouse cinema, which also deconstructs the visually representative tropes of rural and urban Scotland. Chapter Five will then examine Adaptation and Popular Scottish Cinema, first looking at *Filth*, the fourth adaptation of Irvine Welsh's work (with a fifth, *T2: Trainspotting*, released in 2017). The impact of Welsh's success on perceptions of Scottish culture, as well as the functions of the adaptation industry in Scotland form part of the analysis here. *The Last King of Scotland* is the second case study of Chapter Five, a film too infrequently discussed in terms of Scottish cinema²⁰. The inclusion of the film seeks to widen the range of case studies from those which are located in Scotland, to a film which is primarily not, yet engages with Scottish/British national identities and features Scottish personnel in acting (James McAvoy), directing (Kevin Macdonald) and producing (Andrea Calderwood).

The Scottish Arthouse Adaptation

As Thanouli's (2009) useful and provocative re-examination of the idea of art cinema makes clear, there have been two primary ways in which to conceptualise it. Firstly, Bordwell's (1979) influential work analyses how the concept can be seen in the narrative structures and tendencies of, primarily, European films in the three decades after the end of the Second World War. Secondly, Neale (1981) argues that art cinema can be analysed through the role of the state in financing and promoting a film culture differentiated from Hollywood, and the institutions that support and promulgate ideas about independent cinema. Thanouli (2009) identifies some problems with Bordwell's definition of an art cinema, and finds that the two approaches (narration and institution) are too often conflated without clear definitions, so that any film featuring protagonists without clear goals and objectives may be thought of as art cinema; or any film playing at film festivals before appearing in an independent cinema must also be art cinema. As

²⁰ Though both Meir (2015) and Murray (2015a) include it for analysis.

discussed in the preceding chapter, national cinema has often been conflated with art cinema, particularly in the context of European cinemas.

Alongside the previously mentioned *Morvern Callar* and *Young Adam*, it would be sensible to add *Hallam Foe*, *Swung* and *Macbeth*, to the list of adaptations in the period which, to varying degrees, articulate this arthouse cinema discourse. Adding these to the two case studies in Chapter Four, *Sunset Song* and *Under the Skin*, this amounts to seven out of sixteen film adaptations given significant funding by Creative Scotland in the period under consideration by this thesis. Furthermore, there is a recurring tendency within contemporary Scottish cinema for films to be identified as arthouse, and this is apparent whether those films are adaptations or not. For example, films also funded by Scottish Screen or Creative Scotland, which can also to varying degrees be aligned with institutional and narrative arthouse cinema traditions in this period include: *Sweet Sixteen* (Loach 2002), *Wilbur (Wants to Kill Himself)* (Scherfig 2002), *Solid Air* (Miles Thomas 2003), *16 Years of Alcohol* (Jobson 2004), *Red Road* (Arnold 2006), *Valhalla Rising* (Winding Refn 2009), *Donkeys* (Mackinnon 2010), *Neds, Shell* (Graham 2012), *Starred Up* (Mackenzie 2013), *The Devil's Plantation* (Miles Thomas 2013), *For Those in Peril* and *God Help The Girl* (Murdoch 2014) and *Iona* (Graham 2015). These are all films which were made for very little money, struggled for mainstream cinema releases (with the exception of *Neds*) and offer aesthetic and narrative forms indebted to a European, arthouse tradition.

Speaking to the audience during a Q&A at the 2014 *Aye Write Book Festival*, writer Ewan Morrison (2014) explained why the American lead character in his novel *Swung*, was being cast in the form of Spanish actor Elena Anaya. Morrison argued that as the film would primarily be seen in the European arthouse film festival circuit it made sense to opt for a well-known and European face. Anaya's recent performance in Pedro Almodovar's *The Skin I Live In* (2011), ensured a degree of cultural capital, and offered the likelihood of recognition among a cinephile audience in the UK who might be interested in *Swung*. Indeed, this point is clearly made by Slater-Williams's (2015) review of the film: "After Pedro Almodóvar's *The Skin I Live In*, the chance to see Elena Anaya in another lead role is very appealing". The film examines the relationship between Alice and David, an American and a Glaswegian in the novel, a Spaniard and an Irishman in the film. David's impotency, exacerbated by his recent redundancy, results in the couple testing the waters of Glasgow's swinging scene. Institutionally, the film reiterates the arthouse cinema discourses identified by Neale (1981). It premiered at the Edinburgh International Film Festival in 2015, before receiving a limited cinema release in December of that year. Creative Scotland's (Appendix B) awarding of funds for the project notes that: "It is a risky project in terms of its subject matter, but it is ideally placed for festival success that will lead to decent international distribution". However the film's aesthetic status as arthouse cinema is far less concrete and, indeed,

this may signify one of the reasons why the film has been poorly received. While it features the more overt representation of sexuality identified by Andrews (2013) as typical of arthouse cinema, and also features a shot of full-length female frontal nudity in a mirror, as do *Sunset Song* and *Under the Skin*, its representative and narrative modes are conventional bordering on the conservative.

Morvern Callar and *Young Adam* are the two films which most firmly indicate the impact of the Scottish arthouse adaptation in the early part of the twenty-first century. Petrie (2012) contextualises Alexander Trocchi, *Young Adam*'s novelist, within debates about Scottish literature in international contexts. He discusses David Mackenzie's film adaptation as utilising a European arthouse aesthetic, stating that: "The dwelling camera and slow pace of Mackenzie's film locates it firmly within a European arthouse tradition that has proven highly influential on a number of Scottish filmmakers..." (Petrie 2012, p.130). Similarly, in the case of *Morvern Callar*, both Caughie (2007) and Morace (2012) structure their analyses of the adaptation through its association with a European arthouse sensibility which foregrounds interior subjectivity through expressive authorial techniques. Both Caughie (2007) and Morace (2012) note the decision to have Samantha Morton play Morvern, who is Scottish in Alan Warner's novel, with her own English accent. For Morace (2012) this is evidence of the difference made apparent by the post-devolutionary production of Warner's pre-devolutionary novel. In alignment with Street (2009), Morace (2012, p.121) reads this as evidence of the transnationalist focus of the film, which presents "...a generic Scotland that is cold, dark, oppressive, and claustrophobic: a place to escape from, not return to, as the novel with its recursive structure does". Morace (2012) argues that the use of Morton's English accent underlines the alien-ness of Morvern's isolation in the West of Scotland, while Caughie (2007, p.107) argues that this shift "cannot be innocent" and that it deliberately problematizes the occasionally reductive definitions of a national cinema. Caughie (2007, p.102) similarly locates his analysis within the socio-political contexts of Scottish devolution, finding that the film represents the post-devolutionary environment in which Scotland is a place of experiment and is resisting resorting to the reassuring but stale national identities of old. Instead, for Caughie (2007, p.103), devolution has the potential to "...defer solidification and the settled assumptions of an ineluctable 'us', opening a space for difference, a dissemblage of unity into an assemblage of disunities, not just trying on national identities but imaging not having one". I will return to Caughie's (2007) comments when analysing key scenes in both *Sunset Song* and *Under the Skin*, which I argue visually reference the diffuseness of personal subjectivity and identity-formation.

At this point I would like to again highlight the national aspect of arthouse cinema. If we are to accept arthouse cinema as a category, and despite protestations about its national associations (see Chapter Two) argue that it still has a resonance vis-à-vis concepts

surrounding national cinema, then a look at the Edinburgh International Film Festival in recent years can help to illuminate some of these points. If we look to the opening and closing gala films of its last five iterations, we can see the importance of ‘Scottishness’ to the nation’s largest film festival which, as has been discussed is one of arthouse cinema’s key institutions. In four out of the five years between 2012 and 2016 either the closing or opening gala, and sometimes both, has been a Scottish film: *Brave* (2012), *Not Another Happy Ending* (McKay 2013), *The Legend of Barney Thomson* (2015), *Iona* (Graham 2015), *Tommy’s Honour* (Connery 2016) and *Whisky Galore!* (Mackinnon 2016). Indeed, the announcement of the programme for the 2017 edition of the festival comes with a lengthy description of the festival’s Scottishness, as an apology-of-sorts that neither the opening or closing films are Scottish²¹. In alignment with the funding documents from Creative Scotland, utilised throughout the case studies, we can see that the associations between national cinema, the institutions of arthouse cinema and the investment from public bodies remain apparent.

In Caughie’s (2007) discussion of *Morvern Callar*, he alights upon the cultural capital of the process of adaptation, which this thesis is arguing is a crucial function by which the Scottish film industry aims for credibility and viability in a saturated English-language cinema landscape. Caughie (2007, p.105) writes that the adaptation of Alan Warner’s novel offers a degree of cultural legitimacy, even if not having the reputational pedigree in the market as adaptations of Dickens, Forster or Austen might. This relates back to Chapter Three, in which I discuss the lack of adaptations of classic Scottish literature and argue that the kinds of literature adapted by the Scottish film industry provide another marker of discursive difference between Scotland and England. That is, the adaptation of, in Caughie’s (2007, p.105) terms ‘cult’, ‘strange’ novels such as *Morvern Callar* (or *Young Adam*, *Under the Skin*, *Trainspotting*, *Filth* and so on) can be aligned with the ways in which Scottish culture was argued to have begun a process of devolution (read assertion of difference) since the mid-1970s. Not only that, but this process of adaptation and its often though not exclusive linkages with a quality, arthouse, auteur cinema is readily apparent in the contemporary period. This will be further exemplified in the case studies in Chapter Four.

Adaptation and Popular Scottish Cinema

As the literature review in this chapter has shown, Scottish cinema has frequently been linked to arthouse cinema. However, this has often been to the detriment of a consideration of a ‘popular’ Scottish cinema. In considering how adaptation is particularly suited as a means by which to speak to national culture for global and local

²¹ “While the opening and closing films at this year’s festival capture different portraits of life in Northern England, from romantic drama *God’s Own Country* to Morrissey portrait, *England Is Mine*, a wealth of the Festival’s programme remains devoted to “Scottish-linked material”. Available from: <http://www.edfilmfest.org.uk/latest/scottish-filmmaking-championed-71st-eiff>

audiences, it is a necessary function of this thesis to also highlight those films which are widely appealing to audiences, alongside those arthouse films previously mentioned. Dyer and Vincendeau's (1992, p.2) landmark collection notes the "productive messiness" of the term 'popular cinema'. They propose that there are two primary ways in which to approach the concept, terming these 'market' and 'anthropological' approaches. The market approach uses empirical data to assess which films prove most popular at the box office. This might seem "hard-headed" (Dyer and Vincendeau 1992, p.5) but that does not mean that it is without merit, for how else does one assess which films are most popular than by judging the number of people who went to see them? This relates, as Eleftheriotis (2001, p.72) argues, to Raymond Williams's (1976, cited in Eleftheriotis 2001) definition of the term popular as "well-liked by many people", though there are of course some problems with this approach. As Dyer and Vincendeau (1992) explain, films which do not necessarily perform well at the box office, perhaps because of a limited release or a poor marketing strategy, may well find a large audience in home viewing formats. There are further complexities in the case of Scottish cinema, also flagged up by Dyer and Vincendeau (1992) on regional box offices, in that while the BFI's figures show which films have performed disproportionately well in Scotland, there is no separate Scottish box office from which to analyse figures. What this means is that only Scottish films which perform well at the UK box office are notable, so that, for example, we are unable to assess whether the box office figures for *Sunset Song* or *Under the Skin* were noticeably higher in Scotland than across the UK. What the BFI's research does allow for, is the detection of films which have an above-average proportion of UK box office receipts from Scottish cinemas. Given that DVD and Bluray figures are difficult to discern²², and home streaming formats such as *Amazon* and *Netflix*, the latter of which has intermittently had *Filth* on its streaming service, do not release any viewing figures through which we might gauge a film's popularity, it remains difficult to analyse the post-theatrical popularity of individual films.

Dyer and Vincendeau (1992) elaborate on the anthropological approach to understanding popular cinema, which is even more difficult to define, though it does relate more concretely to the processes of adaptation. The anthropological approach locates cultural processes existing outside of or before the medium of film which are then adapted with the popular in mind. In this sense, we can clearly discern a lineage in popular and well-known Scottish culture through the adaptation of a novel by Irvine Welsh in the example of *Filth*, a film which is perhaps more commonly thought of as indie cinema, rather than popular cinema. While *The Last King of Scotland's* roots in contemporary popular culture are less obvious, it certainly exists within an anthropological sphere of the Scottish missionary, and the nation's migratory and

²² The BFI does list both *Sunshine on Leith* (6) and *Filth* (10) in the top ten best-selling UK independent films on physical video formats, but there is no inclusion of figures. Available from: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-film-on-physical-video-2015.pdf>

diasporic past, most famously, of course, in the form of the Victorian-era African missionary David Livingstone. Dyer and Vincendeau (1992) argue that the reason popular European cinema is less studied than art cinema is that popular cinema doesn't travel as well internationally, i.e. along film festival circuits, and in art house cinemas. They also point to the fact that Popular European Cinema may be based on very culturally-specific forms of popular heritage, traditions and comedy which do not translate as well into the Anglophone, Hollywood-indebted norm. However, because Scottish cinema is (primarily) English-language, the issue of language and cultural translation, would seem less problematic, particularly when this popular cinema is very much based on Hollywood precedents: as indeed both case studies in Chapter Five. But there is still a problem in working out what is popular. For example, *Sunset Song*, as noted previously, has been repeatedly voted Scotland's favourite novel, and is regularly taught in schools. But does this make it popular? It is worth bearing in mind the cultural hierarchies at play in the mechanisms through which *Sunset Song* is voted Scotland's favourite novel, in the forms of the Edinburgh International Book Festival, and a BBC Scotland poll. Do those institutions speak for the novel being "well liked by many people" or do they represent the preferences of a literary, cultural and political elite?

Another productive tension identified by Dyer and Vincendeau (1992) reiterates the Europe/Hollywood opposition. However, in this case it is not that European (art) cinema is conceived in opposition to aesthetic and narrative norms as displayed by Hollywood cinema, but that popular European cinema is only popular because it imitates this Hollywood style. As Dyer and Vincendeau (1992) point out, this is a crude and unsatisfactory alignment. Popular European cinema offers difference in its very setting – its European/National dress, through culturally specific language, landscapes, dialogue and so on. Therefore, there is an immediate semiotic and surface difference, as we can see in the case of *Filth* to be discussed below, which opens with very specifically Scottish cultural and iconographic references. Another aspect identified by Dyer and Vincendeau (1992) relates to the ways in which Hollywood has always itself borrowed, adopted and refashioned European cinematic precedents. For example, as is well documented, the New Hollywood of the 1970s was very much influenced by post-war European cinema, while, subsequently, American independent cinema of the early 1990s was itself influenced by that 1970s New Hollywood. When *Trainspotting* adopted freeze-frames, jump cuts, a cult pop music soundtrack and visual aesthetic (which *Filth* intertextually re-makes) is the film solely inspired by American independent cinema (Murray 2015a), or does its lineage go further back than this? Eleftheriotis (2001, p.73) utilises Dyer and Vincendeau's (1992) work to surmise that "...we can see that "popular cinema" refers both to socio-economic structures of production, circulation and consumption of films and to ways in which audiences relate to the texts produced, circulated and consumed within these structures". This corresponds to the approach that

this thesis has pursued up to this point, in making use of production documents and interrogating production histories of the films involved.

In Bordwell's (2010) examination of popular Hong Kong cinema, an aesthetic and narrative dimension is added to the socio-economic contexts mentioned by Eleftheriotis (2001). Bordwell (2010) identifies the ways in which popular cinema in Hong Kong is both indebted to, and innovative with, the aesthetic and narrative norms solidified by the classical Hollywood cinema. Bordwell (2010) argues that popular cinema is designed to cross cultural boundaries, rather than appeal exclusively to local audiences, and furthers this argument to state that "... there is a distinct aesthetic of popular film—a set of principles that shape its forms and effects" (2010, p.3). For Bordwell (2010) popular films often make use of bodily humour, and aim towards affective emotion, through action and comedy. They do this by reigning in the contemplative practices of art cinema, which may favour long takes, obscure plotting, carefully framed compositions and psychological realism. Bordwell (2010, p.8) states:

Vulgarity, pictorial storytelling, the pull of sensuous wonders and emotional intensity, the mélange of tonal switches and vivid moments and tested conventions: these are essential ingredients of popular cinema. But their power comes at a price. Because entertainment favours forcefulness, and because it strives to offer a grab-bag of attractions, we shouldn't be surprised that it harbours some questionable impulses.

Therefore, to the market and anthropological approaches, we can add an action-aesthetic which focuses on emotional intensity. This is not to say that these definitions apply to all popular cinema, or that they cannot be applied to arthouse cinema. As Eleftheriotis (2001, p.xii) notes, the aim of designating films as popular cinema: "is not to provide accurate designations but to indicate how these terms are implicated in complex and interconnected clusters of meanings, connotations and discursive formations that inform not only critical evaluations but also theoretical and historical models".

Both the films in Chapter Five made more money at the box office than the 'arthouse adaptations' identified in Chapter Four, and their mode of address is less challenging than the two films. *Filth* returned slightly less than £4m from the UK box office, while *The Last King of Scotland* grossed £5.7m. This compares to just under £500,000 for *Sunset Song* and £1.2 million for *Under the Skin*. *Filth*, which was released in Scotland one week earlier than the rest of the UK in the final weekend of September 2013, grossed £250,000 from just 38 Scottish cinemas in that opening weekend, and by the last week of October was still returning £155,000 from 183 cinemas. What is interesting about the films in the Chapter Five is that they both, according to the BFI (2008; 2014a), had a greater than average population share of the audience in Scotland. For *Filth*, 32% of the box office takings came from Scotland, a remarkable figure given that Scotland's overall share of the box office audience for the top 20 UK releases in 2013 matches

exactly to Scotland's overall share of the UK population at 9% (BFI 2014a)²³. *The Last King of Scotland*, the highest grossing film under consideration by this thesis, also had an above average share of its box office from Scotland, at 18% (BFI 2008). *The Last King of Scotland* was the 13th most popular British film in Europe in 2008, with 2.25 million admissions (BFI 2008). The BFI discontinued this measure by the time of the 2014 report which contains information on *Filth*. None of the films identified as Arthouse in this thesis are reported by the BFI to have an above-average audience share in Scotland, though it is interesting to note that in 2014, the year in which *Under the Skin* was released, another Scottish-set film, *What We Did On Our Holiday* (Hamilton 2014), starring David Tennant and Billy Connolly, achieved 25% of its total audience in Scotland. In 2015, when *Macbeth* and *The Legend of Barney Thomson* were released, the film with the highest audience share in Scotland was *A Theory of Everything* (Marsh 2015), at 11%. The above shows that while there may be an academic tendency to underplay the national aspect of contemporary cinema, and argue it is not of great relevance to feature films produced in Scotland, there is a clear link between popular films which are flagged in national terms and film audiences. As has been noted (Dyer and Vincendeau 1992; Eleftheriotis 2001) the popular dimension is too frequently neglected in analyses of national cinemas, and while I am aware of the epistemological difficulty in shepherding films into boxes marked 'arthouse' and 'popular', I believe it is appropriate when considering the function of adaptation in Scotland, which aims to be viable economically by appealing to wide audiences, but also seeks critical credibility, in its production of films which 'perform the nation' both for local and global audiences.

Methods and Methodology

To conclude the first section of this thesis I will now briefly summarise the methodology and research methods employed to analyse the case studies which follow. Much of this has already been discussed in the literature review chapters which precede the present one, but a clear summation of those methods and approaches which have been influential is necessary at this point. As discussed in the introduction, this thesis provides what might be termed a 'history of the present' in the specific time-space context of twenty-first-century Scotland. This has primarily been conducted in the preceding chapter, which has provided a socio-political and cultural history for twenty-first-century Scotland. But it also continues to form the underlying methodology for each of the case studies which follow. In addressing one of the primary research questions of this thesis - what are the processes by which Scottish film adaptations are made? - I outline the conditions of emergence for each adaptation by situating them within wider socio-political and cultural contexts, as well as industrial and professional structures of power and cultural capital. Garland (2014) explains that Foucault's histories of the present arise

²³ *Sunshine on Leith*, which grossed £4.6m, also gained a third of its UK audience from Scotland alone.

from his genealogical methodology. Foucault takes a question of the present and traces its roots into the past, probing how processes originating in the past, although without a definitive point of origin, continue to shape the present. Garland (2014, p.372) explains Foucault's genealogical theorisation as thus:

The idea is not to connect the present-day phenomenon to its origins, as if one were showing a building resting on its foundations, a building solidly rooted in the past and confidently projected into the future. The idea, instead, is to trace the erratic and discontinuous process whereby the past became the present: an often aleatory path of descent and emergence that suggests the contingency of the present and the openness of the future.

In a sense, the preceding section of this chapter has been involved in such a history of the present, in tracing the history of the adaptation of literature in Scottish cinema, as well as the aforementioned socio-political and cultural environments through which they emerged, across differing film industries in different eras. This relates directly to the central concerns of this thesis, namely: what are the processes by which Scottish film adaptations are produced; and in what ways do they engage materially and thematically with the nation? These two central research aims prompt a number of sub-questions, as below.

- What are the inter-relations and balances of power between the variety of social agents (producers, policy makers, authors, screenwriters, directors, publishers, literary agents) involved in the production of screen adaptations?
- What is the relationship between the adaptation industry in Scotland and international screen production?
- What is the significance (socially and economically, and with regard questions of nationhood and identity) of the ways in which these adaptations are marketed to, and received by, domestic and international audiences?
- What do the type of novels successfully adapted for the cinema indicate about the range of cinematic representations of Scotland?

Both Stam (2005) and Casetti's (2005) explanations of how the study of adaptation can be utilised to address the discursive shifts between eras can be aligned with Foucault's methodology, as explained above, and have been fundamental to the approach of this thesis. Similarly, Andrew (2005, p.191) writes that: "The critic cannot help but function as an historian of everyday life when tracking continuities in values or gradual shifts in tastes that even the most mediocre adaptation makes evident". Andrew's (2005) comments above can be read in line with his previous call for analyses of adaptations to attempt to: "...understand the world from which it comes and the one toward which it points" (Andrew 1984, p.106). This approach, therefore, helps me to tackle the central research questions, as listed above. It does not propose any stable, homogenous sense of national cinema, or national identities. It highlights the contingent ways in which

contemporary Scotland sees itself, and the world sees Scotland. As the preceding literature reviews indicate, a project of this nature has necessitated the incorporation of a wide range of theoretical perspectives and key areas of academic inquiry in order to compose a methodology and decide upon research methods appropriate to answering the research questions. The areas of Adaptation Studies, Nation and National Cinema, and Scottish Cinema, have all provided a theoretical base from which to undertake the case study analyses in Section Two. I do not wish to overburden the reader with a repetition of the material in those sections, but instead succinctly outline how I have merged those three areas into one coherent methodological approach.

Adaptations are produced by individuals. Those individuals – be they authors, producers, screenwriters, directors and so on – make creative, interpretative decisions on what to adapt and how to adapt it based on their own ideological concerns, their own lived experiences and their own career trajectories. But those individuals also exist within structures of power, of cultural capital, of industrial hierarchies and of economic dependency. These two ideas are not mutually exclusive. The production of film in a small nation such as Scotland also operates within those same structures, and from a historically marginal position. One way in which a small nation can gain credibility and viability within a globally saturated Anglophone film marketplace is through the use of particular signifiers: of nation, of genre, of mode of address, of stardom, of literary prestige. The desires of individuals to adapt material which is of personal and professional interest to them is, therefore, undertaken within this wider desire for films to be relevant to local audiences, and recognisably appealing to global audiences, as signified in particular ways. This desire is pursued on a macro level by film policy, funding decisions, favourable tax incentives, and cross-promotion with tourism industries. It is also readable in the distribution, marketing and exhibiting of film through local and global networks which may promote either the local relevance – i.e. *Filth* being released a week earlier in Scotland, compared to the rest of the UK – and/or the global cultural esteem of distribution and acclaim through the European cinema-led film festival circuit. Furthermore, the film texts themselves can reveal the traces not only of the individuals who create them, particularly through the differences between film and originating texts, but also of the aforementioned structures in which they operate, readable not only in the primary text (the film), but also in the para-texts which surround its production, distribution and exhibition, such as cast and crew interviews, DVD extras, posters, trailers and so on. The balance here is to attempt to analyse how these films can be understood within the context of twenty-first-century Scotland through both their processes of production (and what this can tell us about the structures of power, cultural capital, industrial hierarchies and economic dependency) and their textual resonances, through which thematic and representative associations with the nation may be readable.

I have used a phrase repeatedly so far which is borrowed and mutated from Elsaesser (2015): ‘performing the national’. This is a paraphrase from Elsaesser’s (2015) argument about the balance European cinema has to find between cultural esteem and negligible economic sustainability. Elsaesser (2015, p.28) points to the transnational production and distribution funding found behind most filmmaking in Europe, and argues that films that are understood to be ‘national’ in this sense, should instead be thought of as performing “...a gesture that is both performatively national and post-national”. While Elsaesser’s (2015) approach is interested in the how European cinema makes meaning in an age of economic scarcity, digital cinema, ideological and religious fluidity, and post-nationalism, I wish to borrow his phrasing and adapt it in order to help solve the problem of national cinema, as identified in Chapter Two. Where Elsaesser (2015) sees post-nationalism, I find there to be a resurgence in nationalism, in ethnic, chauvinist and civic varieties across the globe. Perhaps these movements are the birthing howls of the post-national age, in which citizens, societies and states struggle to realign with the seeming contradiction of the advances of globalism in the 1990s and 2000s, and the retrenchments of economic recession and austerity since 2008. Whatever the definition, contemporary articulations of the nation and nationhood are to be found all over Europe, from the coverage of the rise of far-right nationalist political parties in France, Greece and the Netherlands (Polakow-Suransky 2016; New York Times 2016); the election of Donald Trump (‘Make America Great Again’) and the UK’s vote to leave the European Union (‘Taking Back Control’); or, for example, the election of the nationalist demagogue Rodrigo Duterte in the Philippines (Chen 2016; Teehankee 2016). This, and the explanation of the situation in Scotland given in Chapter Three, would indicate that perhaps a turn towards post-nationalism may be premature. Indeed, perhaps the visible resurgence of nationalisms, is a response to this tendency, not only perpetuated by academics, but also by wealthy elites, for whom the advances of globalisation have made the nation state appear irrelevant and archaic.

There is not the scope to debate this tension further here, and there will undoubtedly be instructive research undertaken in this vein in the years to come. The point I make is that the national remains an important discursive structuring device for most societies, and not only in Scotland. However, this does not mean that I propose that this resurgence better validates any concept of a stable, unified national identity, or that cinema represents anything essential about the nation, the arguments attended to in Chapter Two. Instead, I adopt Hjort and Petrie’s (2007) perspective that cinema is still connected to national phenomena, and that analysis along those lines does not impose a homogenous or exclusionary nationalism upon film. Rather, as I reinterpret Elsaesser’s (2015) concept, I question in the chapters that follow how film, in both its production and its textual features, does frequently perform the national. Or, to put it another way, film adaptations in twenty-first-century Scotland can help us understand our present

history, through examining how they materially and thematically perform the nation-function.

Section Two: Case Studies

Chapter Four: The Arthouse Adaptation: Identity, Landscape and National Performativity in *Sunset Song* and *Under the Skin*

This first chapter of the case studies will interrogate to what extent film adaptations in Scottish cinema in the twenty-first century can be characterized as European, or ‘arthouse’, in relation to arguments that Scottish cinema has often been seen in this light. In keeping with the methodological approach of this thesis, I will provide an analysis of a variety of texts, which will incorporate policy documents, marketing materials, the reception of the films, as well as the texts themselves. The two film texts which are analysed in this chapter, are *Sunset Song* and *Under the Skin*. I outline the extent to which they can be seen to fit into the discursive category of European arthouse cinema through their production, distribution, exhibition and reception, as well as considering their aesthetic and narrative elements. Furthermore, I draw out linkages between both for how they engage materially and thematically with aspects of Scottish national identities, landscapes and histories, and how they do so in complicated and interrelated ways. Both present a clear focus on the feminine, and offer critiques of masculinity, something which has become a more prominent topic within contemporary Scottish cultural discourse.

Furthermore, both films journeyed along a familiar film festival distribution route for the Scottish arthouse film. *Under the Skin* premièred at the Venice Film Festival in 2013 to the by now clichéd reaction of a volatile film press which had difficulty comprehending what they had seen (Brooks 2013, Collin 2014a). *Sunset Song* had its premiere at the Toronto Film Festival in 2015 to a notably more muted reaction. As I outline later in the chapter, the association these films have with an arthouse, European, auteur cinema was crucial to their securing of funding from Creative Scotland. The two case studies also reiterate Thanouli’s (2009) perceptive account of the slippages between art cinema as institution and art cinema as narration. To this extent, returning to Elsaesser’s (2015) argument about the ‘performativity’ of contemporary European cinema provides a useful bridge between these two categories. *Sunset Song* is perhaps less clearly indebted to the European arthouse heritage of Bergman, Fellini and Resnais (identified by Bordwell (1979)) than *Under the Skin*, in its relative narrative and aesthetic conformity to established norms of character motivation, continuity editing and so on. Yet it might be said that its presentation as arthouse cinema performs an institutional discourse which, as Neale (1981) identifies, is often crucial in the desire to form a viable and credible film industry against the dominance of Hollywood. The case studies which follow therefore aim to test from the ground up (to paraphrase Thanouli (2009)) how arthouse cinema is conceptualised through film adaptations in contemporary Scotland, given that this institutional mode of address seems to be so apparent in the corpus in this period.

Sunset Song

In early 2012 the Scottish Education Secretary Mike Russell announced the introduction of a mandatory question on Scottish literature in the Higher English exam for Scottish schools. Some felt that this was indicative of the SNP government's cultural parochialism (Johnson 2012); while others argued that it was perfectly typical for a national curriculum to have a question on national literature in formal assessments (Brown 2012). The debate served to highlight the cultural capital and socio-political contexts of national literature in contemporary Scotland. Later that same year, a debate was held in the Scottish Parliament titled: 'Scottish Literature on the Big Screen'. The debate, prompted by the announcement of the filming of an adaptation of one of the nation's most treasured books, provides insight into the intersections between literature, the screen industries and concepts of nationhood. The book in question, which is also one of the approved texts for the question on Scottish literature in the Higher English exam in place since 2014, is *Sunset Song*. During the Holyrood debate, Scottish Culture Secretary Fiona Hyslop spoke about how BBC Scotland's television adaptation of *Sunset Song* (1971) had encouraged her to read Lewis Grassie Gibbon's 1932 novel, and demonstrated to her how "valuable it can be to read literature from our own country" (Scottish Parliament 2012).

Sunset Song (Gibbon 1932), the first in Lewis Grassie Gibbon's *A Scots Quair* trilogy, is a canonical text of Scottish literature, which was further popularised by the BBC Scotland adaptation mentioned by Hyslop. After the television adaptation, the novel became much more widely read in Scottish schools (Watson 2009), though not officially prescribed reading by any educational authority. In 2005 it was voted by the public as Scotland's favourite book during the Edinburgh International Book Festival (Herald 2005). Over a decade later the novel was again voted as the public's favourite, in a poll run by the BBC, accompanied by First Minister Nicola Sturgeon explaining why it was also her choice for Scotland's greatest book (BBC 2016a). In her work on the 'Adaptation Industry', Murray (2012a) highlights the role played by book festivals in legitimising literature for adaptation, and helping to bestow cultural (and in this sense perhaps national) prestige upon adaptations. The book's unique importance to the Scottish public is not reflected UK-wide. There is no *Sunset Song* amongst a 2007 World Book Day poll listing the 100 books British readers can't live without (Guardian 2007); neither does it feature on a recent poll giving the perspective of critics out-with the UK on Britain's best 100 books (Ciabattari 2015)²⁵. It is also interesting to note at this point

²⁵ Muriel Spark's *The Prime of Miss Jean Brodie* is the highest ranking Scottish novel, placing at number 63. The other Scottish novels/writers featuring are James Hogg's *Confessions of a Justified Sinner* at 90 and Ali Smith's *There but for the* at position 99. There is an interesting discussion to be had here about the international perspective of British literature primarily as English literature, and Scottish literature as something separate. It is hard to explain the absence of Sir Walter Scott, Sir Arthur Conan Doyle and

that the three writers coming in the top three spots of the BBC's poll (Gibbon, Iain Banks and Alasdair Gray) are linked by their socialist perspective as well as their associations with Scottish nationalism. Perhaps, there is something to be said here for the Scots propensity to see themselves as left-of-centre, working class, as McCrone (2001) has explained (see Chapter Three). Similarly, Edensor (2002) notes how national culture can often be associated with idealism, and the desire for elites to promote representations of the nation which are romanticised.

This case study will begin by providing the necessary background context for *Sunset Song*, locating the novel within the wider Scottish literary renaissance of the 1920s and 1930s. This will also incorporate a brief discussion of BBC Scotland's 1971 television adaptation, which not only popularised the novel in Britain but in America too, as a result of its 1976 airing (and again in the 1980s) on PBS's Masterpiece Theatre. I will provide an analysis of the lengthy production journey of the film, and its interactions with Creative Scotland. This section will also incorporate analyses of the para-texts which surround the film's production, exhibition and reception, in order to test the extent to which they reiterate the discourses of the arthouse, auteur film adaptation, and also how they relate materially to an engagement with the nation. Subsequently, the textual analysis of the film will draw upon Davies's previous work in an identification of recurring themes and aesthetic tropes, and the extent to which the concerns and ideas in Gibbon's novels are interpreted through this auteurist gaze. Finally, the analysis will discuss the film's engagement with Scottish identities through landscapes, militarism and femininity, drawing parallels between the publication of the novel and the cinematic release to analyse how these adaptations engage with the discursive energies of their time, and how such engagements differ over intervening time periods. For the sake of clarity I will refer to the author as Lewis Grassie Gibbon throughout, the oft-used pen name of James Leslie Mitchell, under which *Sunset Song* was written.

Background Context

Sunset Song offers a melancholy lament for a rural way of life swept out of existence by the Great War and the broader processes of modernity. The novel's central character Chris Guthrie is divided, most notably between her 'English' and 'Scottish' selves. Yet reading this as national allegory may be overly simple. Watson (2009, p.82) notes that *Sunset Song*, and Gibbons' work more broadly, helps to "...challenge the very conceptions of identity upon which one might imagine the case for 'Scottishness' would depend...". *Sunset Song* charts the maturation from girlhood to womanhood of Chris Guthrie, born into a crofting family in Aberdeenshire in 1911. After the death of her

Robert Louis Stevenson, three of the most frequently adapted writers in the history of the English language, otherwise.

mother and father, and the emigration of her older brother Will, Chris takes over the lease at the family's Blawearie farmstead. She falls in love, and marries Ewan Tavendale, with whom she begins a family. With the advent of the Great War, Ewan eventually succumbs to social pressure to enlist, and is subsequently shot by the British Army for desertion.

The publication of *Sunset Song* in 1932 is located within a wider cultural landscape of a Scottish literary renaissance from the beginning of the 1920s. Foremost amongst the participants of this renaissance, and some might argue its key architect, was C.M. Grieve, better known as Hugh MacDiarmid. Watson (2009) traces a revival of Scottish culture back to the latter part of the nineteenth century, at which time Patrick Geddes²⁶ called for Scotland's internationalist perspective in Literature and Art to be redeveloped and revitalised. Watson (2009) further states that an outward looking, innovative and modernist engagement with Scotland by visual artists was evident at the beginning of the twentieth century, from which the literary renaissance took inspiration. This literary renaissance has been theorised through its relation to Scottish national identity and the use of language. Gregory Smith's (1919) *Scottish Literature, Character and Influence* is often associated with providing the kindling with which the Scottish literary renaissance sparked into life. Smith's (1919) definition of the Caledonian Antisyzygy sought to wrest away the characterisation of the Scots as dour, dim-witted, plain-speaking peasants, slavishly indoctrinated into the Presbyterian Kirk. Smith's (1919) analysis argues that Scottish culture is split between what might be termed its British head - severe, rational, meticulous and logical - and its Gaelic or Celtic heart - sentimental, tender, whimsical and superstitious. Smith (1919, p.21) calls these contradictions the "polar twins of the Scottish Muse", and as Watson (1984) shows, Smith's analysis was hugely influential to MacDiarmid in allowing him to reinvigorate what Scottish culture had meant in the past, and how it could be re-mobilised in the present.

Riach (2004) writes that MacDiarmid's work was both traditional and radical and, again, this may be related to Smith's (1919) articulation of the Caledonian Antisyzygy. Riach (2004) elaborates that while MacDiarmid relied upon a tradition of Scots language, literature and history, he used it to radical ends to both re-establish a Scots literature differentiated from the Anglicised hegemony under which many Scots writers operated, and one which was critical of the social and political conditions which had given rise to the First World War. This radicalism also relates to MacDiarmid's use of language which, as both Watson (1984) and Riach (2004) note, consciously mixes standard English, with the lowland Scots ballads and songs MacDiarmid grew up with and the obscure, poetic, forgotten Scots words that his research had led him to. These Scots words provided MacDiarmid with "...names for nameless things" (Riach 2004, p.xv)

²⁶ Patrick Geddes was a biologist, geographer, town planner and sociologist whose fierce belief in the self-empowering qualities of education and culture have had a lasting impact upon modern sociology (Scott 2014).

and we can align this to Chris Guthrie's lament in *Sunset Song* that the English language "...could never say anything that was worth the saying at all" (Gibbon 1932, p.32). This idea of the linguistically divided Scottish self is also apparent in the writings of MacDiarmid and Gibbon's contemporary Edwin Muir, who believed that if Scots were to begin the construction of a national literature, it would only be successful were it to be written in English. In a similar vein to MacDiarmid and Gibbon, Muir (1936, pp.20–21) argues that Scotland's:

...linguistic division means that Scotsmen feel in one language and think in another; that their emotions turn to the Scottish tongue, with all its associations of local sentiment, and their minds to a standard English which for them is almost bare of all associations other than those of the classroom.

Gibbon, while MacDiarmid's contemporary, did not necessarily share his nationalist vision of Scotland. Gibbon's fears for an exclusionary nationalism are apparent in *Scottish Scene*, a 1934 collaboration with MacDiarmid, where he writes:

About Nationalism. About Small Nations. What a curse to the earth are small nations! Latvia, Lithuania, Poland, Finland, San Salvador, Luxembourg, Manchukuo, the Irish Free State. There are many more: there is an appalling number of disgusting little stretches of the globe claimed, occupied and infected by groupings of babbling little morons – babbling militant on the subjects (unendingly) of their exclusive cultures, their exclusive languages, their national souls, their national genius, their unique achievements in throat-cutting in this and that abominable little squabble in the past.... Of all the accursed progeny of World War, surely the worst was this dwarf mongrel-litter. (Gibbon 2001, p.106)

As McCulloch (2009) shows, Gibbon's socialist perspective was not intertwined with a desire for an independent Scotland in the same way MacDiarmid's was, and the Great War impacted upon Gibbon differently too. McCulloch (2009) argues that while MacDiarmid, and his modernist contemporaries T.S. Eliot, James Joyce and Ezra Pound, felt a philosophical rupture between tradition and modernity brought about by the carnage, Gibbon instead focused on the more localised impacts upon ordinary working people and the "Hypocrisy, jingoism, profiteering and injustice..." (McCulloch 2009, p.132) which the chaos in Europe provoked within people in local communities. Yet Gibbon's work can still be read in conjunction with MacDiarmid's, and the Scottish literary renaissance more widely, in that it contributed to an environment in which the cultural, political, linguistic and social conditions of Scotland were interrogated discursively with an intellectual ferocity hitherto absent. As McCordick (2002, p.4) and McCulloch (2009, p.133) note, MacDiarmid's creation of a 'synthetic' Scots was influential on Gibbon's own vernacular concoction for *A Scots Quair*, in which Gibbon mixes Scots with English in order to retain a degree of authenticity while still enabling the work to be widely readable (Campbell 1990). Aside from Lewis Grassie Gibbon, Hugh MacDiarmid and Edwin Muir, the Scottish Literary Renaissance of the 1920s and 30s featured a rich variety of voices including the aforementioned Neil Gunn, along with Eric Linklater and A.J.Cronin, and female writers, too frequently ignored, such as

Catherine Carswell, Willa Muir, Nan Shepherd²⁷ and Naomi Mitchison. While it would be crude to generalise the work of the authors mentioned, what the creative outpouring of Scottish literature during this period indicates is the multitude of *Scotlands* which were given voice to (Crawford 2007; Carruthers 2013).

Initiated in a large part by MacDiarmid, this renaissance indicates one of the many ‘new beginnings’ of Scotland, as Riach (2004) persuasively argues. Riach’s (2004) contention is that Scotland has historically shorn itself of the recent past in order to forge invigorating new beginnings (Reformation, Union of Crowns, Act of Union and so on) which are tied to wider socio-political contexts, and that MacDiarmid’s investigation of what Scotland was, is and could be in the aftermath of the Great War, constitutes such a new beginning. If the publication of Gibbon’s novel in 1932 can be located within a new beginning for Scotland, it could be suggested that the release of BBC Scotland’s television series in 1971 and Terence Davies’ film adaptation in 2015 might also be released within ‘new beginnings’ for Scotland. As outlined in Chapter Three, the late 1960s and early 1970s can be seen as a period in which Scottish and British identities seemingly began a process of de-coupling after the Second World War, evidenced through the brief electoral successes of the Scottish National Party at this time and the debates over home rule, leading to the 1979 devolution referendum, as well as Devine’s (2012a) claim, discussed in Chapter Three, that the rise of Scottish nationalism seemed inexorable in the early 1970s. Therefore I might also locate the 1971 BBC Scotland adaptation of *Sunset Song*, produced by Pharic Maclaren, dramatised by Bill Craig and directed by Moira Armstrong, within another of Riach’s ‘new beginnings’ for Scotland. It also marked a new beginning for BBC Scotland, it being the first colour television drama to be produced by the broadcaster, and featuring the BBC’s first nude scene, therefore retaining a sense of the novel’s radicalism. The adaptation shifts the novel’s third person narration to the voice of Chris, and adheres very closely to Gibbon’s novel, with each episode titled after the roughly corresponding chapter in the book. The adaptation is striking for how formally innovative it is. Characters break the fourth wall to address the audience directly; much of the filming is done on location, rather than studio bound; and cameras are also mobile, with one particular scene in which the camera is located atop a horse and cart a noteworthy example. As McNaughton (2014) has shown, the BBC throughout the 1960s experimented greatly, in no small part down to the advent of colour television, but also because of the desires of practitioners to find a balance between a single-camera cinematic model, which offered a perception of higher quality, and the speed and efficiency provided by the multi-camera studio production model.

²⁷ Royal Bank of Scotland announced in 2016 that Nan Shepherd was to feature on their new five pound note; perhaps the contributions to Scottish literature made by female authors is beginning to be redressed (BBC 2016b).

Thus, the television adaptation of *Sunset Song* was produced in what Caughie (2000) has termed the ‘Golden Age’ of British television. Innovations in theatre, such as Beckett’s *Waiting for Godot* (1955), the free cinema of the Documentary movement in the 1950s, and the kitchen-sink realism found in literature and, subsequently, in the cinema through the British New Wave, all contributed to an atmosphere of cultural innovation which, alongside technological developments, created the conditions in which the Golden Age of British television became possible (Caughie 2000). *Sunset Song* arrived in an era in which adaptations of classic Scottish literature were prominent on television, even if their popularity in the cinema had waned (Butt 2007; Brown and Nicholson 2009; Riach 2010). Bill Craig was also involved in adapting Neil Munro’s *Para Handy* series of books for *The Vital Spark* (BBC Scotland), which ran between 1965 and 1974. *Dr. Finlay’s Casebook* (BBC Scotland), inspired by A.J. Cronin’s novella, also had a lengthy stint on the BBC between 1962 and 1971. In 1971 BBC Scotland produced adaptations of the George Mackay Brown stories *A Time To Keep*, *Whaler’s Return* and *Ceilia*, and this was followed up by an adaptation of Mackay Brown’s *Andrina* (BBC Scotland) in 1981 by Bill Forsyth. John McGrath, who adapted Mackay Brown in 1971, had his own hugely influential play *The Cheviot, The Stag and The Black, Black Oil* adapted in 1973, also for the BBC. Robert Louis Stevenson’s work was also frequently adapted in this period, with *Weir of Hermiston*, *The Master of Ballantrae* and *Kidnapped* all adapted by the BBC between 1973 and 1980. The remaining two novels in Grassie Gibbon’s Scots Quair trilogy were also produced by BBC Scotland; *Cloud Howe* in 1982 and *Grey Granite* in 1983, while Gibbon’s short stories were adapted into an hour and a half long programme in 1976 by Pharic McLaren. While the focus of these adaptations tended to be rural, industrial Scotland found its representative voice in the television of the era through Peter McDougall’s three contributions to the BBC’s Play For Today, *Just Another Saturday* (1975), *The Elephant’s Graveyard* (1976) and *Just a Boy’s Game* (1979). As the focus of this thesis is interested in Scottish film adaptations, I will not consider the 1971 television adaptation of *Sunset Song* further. It is, however, worth noting at this point that there is certainly a gap in the literature into which critical analyses of the aforementioned adaptations of Scottish literature, particularly by the BBC, in this era – another ‘new beginning’ for Scotland - could begin to fill.

Production, Distribution, Exhibition and Reception

I will begin the focus on the adaptation of *Sunset Song* with a production history, detailing the struggle of Davies and the film’s producers to raise the necessary funding to make the film. This will also include a consideration of production documents held by Creative Scotland, which I argue provide a key insight into the ways in which public funding of film in the context of twenty-first-century Scotland operates. Attempts to adapt *Sunset Song* for the cinema date to Gibbon’s own lifetime, with Malcolm (2016, p.95) describing an interest taken by the legendary Hungarian-born, British-based

producer Alexander Korda in both *Sunset Song* and *Spartacus* in the early 1930s. In addition to the BBC's adaptation for television in 1971, there have been numerous radio and stage adaptations of *Sunset Song*, from the 1940s to BBC Radio Four's adaptation in 2009 (Malcolm 2016). Davies and Executive Producer Bob Last managed to raise some initial funding for the project in 2002, including an agreement in principle from Scottish Screen. The project collapsed, with Davies citing the lack of enthusiasm from the UK Film Council, since superseded by the British Film Institute (BFI), as a key reason for the abandoning of the adaptation (Murray 2016). Davies's troubles in raising finance for filmmaking is evidenced by the thirteen-year period between *The Neon Bible* in 1995 and *Of Time and the City* in 2008, where he only directed one film, *The House of Mirth* (2000); ironically enough another adaptation shot in Scotland with public funding from Scottish Screen. Yet his credentials as one of Britain's leading auteur directors remain undimmed, and recent years have seen Davies in relatively prolific form, having completed *The Deep Blue Sea* (2011), *Sunset Song* and the Emily Dickinson biography *A Quiet Passion* (2016) in the past five years. Davies's films have always been reliant on public sector support, given their lack of multiplex appeal, and the dismissal by the UK Film Council reflects a frustrating conservatism within the UK film industry at that time (Danielsen 2008; James 2016).

The project's revival came after producers Sol Papadopoulos and Roy Boulter, of Hurricane Films, made contact with Davies to see if he would be interested in working with them again (Wood 2015; Murray 2016). Papadopoulos and Boulter had produced *Of Time and the City* with Davies, and cite the change of responsibility for the public funding of film from the UK Film Council to the BFI, and the BFI's support for Davies, as one of the key reasons for the relatively prolific output of films from the director of the past five years (Wood 2015). International sales agents Fortissimo, whose website profile details their involvement in similar auteurist projects such as Wong Kar Wai's *The Grandmaster* (2014) and Jim Jarmusch's *Coffee and Cigarettes* (2003), were signed up by Papadopoulos and Boulter. Fortissimo sold the distribution rights for *Sunset Song* to Metrodome (Wiseman 2015), the UK distributor with a track record in independent cinema²⁸. In a press release to announce this, Papadopoulos says of the film: "Metrodome are just the right distributor to get behind this classic text and film. It's auteur storytelling told by a master, in director Terence Davies..." (Coulson 2015). As with most of the publicity surrounding the film, the importance of the director is the foremost consideration of its qualities. In addition to the input from the BFI, public funding also arrived from Creative Scotland and BBC Scotland. Creative Scotland awarded the film the maximum funding award at that time of £300,000 while the BFI's involvement totalled over £1.3m (BFI 2015). Creative Scotland's involvement with the production of the project provides an important insight into the priorities of the publicly

²⁸ It is a troubling indicator for the state of independent cinema that both Fortissimo (Shackleton 2016) and Metrodome (Ritman 2016) have since filed for bankruptcy.

funded national arts organisation in twenty-first-century Scotland, and their promotion of a Scottish national cinema within a European arthouse framework.

Executive Producer Bob Last submitted an application for funding to Creative Scotland in November 2012 (Appendix C). Last's synopsis for the project reads: "Sunset Song is an adaptation by leading British director Terence Davies of the classic Scots novel by Lewis Grassie Gibbons[sic], an intimate epic addressing timeless themes of belonging and change". Even at this early stage the central elements of the project are evident: adaptation, auteur filmmaker ('leading British director') and canonical national literature ('classic Scots novel'). Page four of the application form lists Creative Scotland's 'Corporate Objectives' as: "Talent; Quality Artistic Production; Public Engagement; Cultural Economy; Place". Last then has to select which of these objectives *Sunset Song* will fulfil, and explain the reasons why. Last believes that all of these objectives will be met by the project, and his reasons provide an interesting glimpse into how a producer must negotiate the priorities of the public funding body. Last argues (Appendix C, p.5) that the film provides opportunities for local Scottish talent in cast and crew; and that Davies's status as "...the UK's leading living film maker...", allied with the novel's status amongst critics and audiences, satisfies the 'Quality Artistic Production' objective. Again, the discourse of auteurism is prevalent in Last's repeated discussion of the qualities of Terence Davies, but it is also given a global context as the producer writes that it is *The New York Times* which has labelled Davies with the aforementioned moniker²⁹. Last continues to write that the film will engage with the Scottish public as it will get a "wide distribution", something not knowable at this point³⁰. To meet the objective of Cultural Economy, Last argues that the film will help to sustain the film industry's need for work in Scotland, and can draw "...renewed attention to film[sic] making in Scotland". Finally, Last argues that the film's "emotional identity" results from its specific engagement with place, in this case the north east of Scotland. The application document then asks applicants to explain how their film meets Creative Scotland's 'Cross Cutting Themes' of: "International; Equalities; Education; Environmental" (Appendix C, p.5). Again, Last's answer allows us to read the production of *Sunset Song* as one which illuminates the auteurist/art house associations of much of contemporary Scottish cinema, as well as the specifically national engagements and representations the text will make with regards to Scotland. Discussing the first two 'Cross Cutting Themes', Last writes:

1/ Terence Davies's films have been and will be distributed internationally where they[sic] have also garnered high profiles at festivals.

²⁹ It might be *The New York Review of Books* (Hoberman 2012), Last is thinking of, though the term also appears in the *Guardian* (Danielsen 2008).

³⁰ *Sunset Song* was released in 80 cinemas in the UK on its opening weekend. Two weeks later *Star Wars: The Force Awakens* (Abrams 2015) was released in 690 cinemas (BFI 2016).

2/ The novel *Sunset Song* is an important part of the Scottish literary canon that is widely studied, the production of this film will energise this study and attention and generate opportunities for bespoke educational activities around the film's release and distribution.(Appendix C, p.5)

This is the first point at which the international film festival circuit is mentioned, and this also plays a part in Robbie Allen, the Investment Assessor's decision to fund the film: "...it [*Sunset Song*] will have the potential to be one of the competition contenders at major film festivals and a winner with audiences given its love story at its heart" (Appendix D, p.2). Last's final answer on the document, explaining why the project is viable and what benefits may be reaped from it both culturally and economically reads:

Sunset Song the novel is an important part of the Scottish literary canon, our director Terence Davies is a highly regarded leading international film maker marrying the two will produce a film of lasting significance that is likely to garner international critical and market attention for Scotland, its culture and its capacity to make films. (Appendix C, p.8)

What the producer's application for funding indicates is the prevalence of both the art/auteur discourse, and the sense of national, Scottish importance with which the film is labelled at an early but key stage of its production. Similar themes emerge from the Investor Assessment document (Appendix D), which details the justifications provided by Creative Scotland's Robbie Allen for funding the film. As mentioned in the beginning of this section, the three areas of adaptation, an auteur's arthouse vision, and national cinema, are readily apparent in the text. Allen begins his discursive reasoning for supporting the project by noting the director's long-standing "deep passion" (Appendix D, p.2) for the novel. Again, this reiterates the auteur credentials of the project, and this passion is something also routinely discussed by Davies. In an interview with *The New York Times* (Sulcas 2016), Davies states: "I can't do anything that I don't passionately believe in". Considering his career to date, while speaking to *Cineaste*, he comments: "I do feel a body of work should be like a cycle of symphonies. You make each symphony, each piece, new, but it's influenced by what you've done" (Murray 2016, p.17). Allen continues to note the national cultural importance of the adaptation, linking this to the adaptation industry: "'Sunset Song' is potentially an important Scottish film and emphasizes[sic] the new confidence in Scottish novels being material for the big screen and international market" (Appendix D, p.2). As I have argued up to this point, this link between adaptation and national cinema seems a crucial one in the context of twenty-first-century Scotland. This link is furthered by Allen's comments on why the project meets Creative Scotland's Criteria 2: 'Promotes Scottish culture and creativity by reaching a national and international audience'. Allen writes: "'Sunset Song' as a novel is perceived as a Scottish classic novel and its adaptation to the screen will internationalise its appeal" (Appendix D, p.3). Therefore not only is the film itself providing a representative screen image of Scotland for international audiences, but it has the potential to further engage audiences with Scottish culture through their new appreciation for, and perhaps awareness of, Gibbon's novel. Allen's conclusion to the

document, providing text to be used in the support of the film reiterates the points I have been outlining above: “‘Sunset Song’ is a Scottish classic novel and its adaptation to the screen by one of the UK’s leading director’s Terence Davies will bring this unique story to life for an international audience” (Appendix D, p.6).

While the film has support from the BFI, Creative Scotland and BBC Scotland, the largest amount of public funds awarded to the film come from the Luxembourg Film Fund. *Sunset Song* was awarded €1,788,398 by the Film Fund, provided that the production use studio facilities in the country (van Hoeij 2014; Wood 2015). Interior scenes were filmed in Luxembourg, with exteriors filmed in Scotland and New Zealand. New Zealand was chosen for the film’s harvest sequences due to the perception that the weather would be more favourable than Scotland³¹ and because of their generous tax breaks for film production³². This bring us to a consideration of a reading of the film as transnational, rather than national cinema, as I have been arguing. While the film is officially a UK/Luxembourg co-production, I believe that for a transnational approach to be appropriate there must also be a thematic resonance with the film. As discussed in Chapter Three, this has frequently been utilised for recent Scottish cinema, particularly in relation to the Danish collaborations between Sigma and Zentropa films. Similarly, films such as *Carla’s Song*, *Morvern Callar* and *Ae Fond Kiss* (Loach 2004) have been usefully analysed through a transnational perspective. However, the obvious difference between those mentioned previously and *Sunset Song* is that New Zealand and Luxembourg are purely production sites for the film, and the entirety of its narrative takes place in Scotland and, as this analysis will make clear, the text engages with Scottish national identities in a variety of ways.

Sunset Song premiered at the Toronto Film Festival in September 2015, before playing the San Sebastian, London, Foyle (Derry/Londonderry) and Dubai film festivals before the end of 2015. In 2016 it played at the New Zealand International Film Festival, and a host of small festivals across the United States (Fairhope, Mendocino, Montclair, Miami and Seattle). Robbie Allen’s prediction that the film would move through the film festival distribution circuit was certainly prescient. The film was released in UK cinemas on the 4th of December, and returned £113,912 from 80 cinemas in its opening weekend. In total, the film spent 16 weeks in UK cinemas grossing just short of £500,000, while it has taken in slightly more than \$550,000 internationally (Box Office Mojo 2016b). The film’s marketing prominently featured the auteur figure of Terence Davies. Posters declared the film as “from acclaimed director Terence Davies” or “A

³¹ Though both Davies and producers Papadopoulos and Boulter lament the unseasonal storms the production was met with in New Zealand (Wood 2015; Murray 2016).

³² The two-part adaptation of *Kidnapped* (BBC 2005) was also shot in New Zealand, though more exclusively so:

http://www.heraldscotland.com/news/12394717.Has_the_BBC_kidnapped_a_classic_with_this_hokum__STORY_OF_THE_WEEK__As_bounty_hunters_rather_than_redcoats_pursue_our_heroes_through_the_wild_mountains_of_New_Zealand__Cameron_Simpson_encounters_the_wrath_of_some_home_grown_critics/

Terence Davies film”, with Gibbon’s authorship nowhere to be seen. It is clear in this sense that for the film industry, the author who is of foremost importance is the film’s director rather than the writer of the novel on which the film is based. The film previewed at Edinburgh’s Filmhouse cinema on November 11th, with a Q&A with Davies and several cast members. Subsequently the film received a special preview release in selected Scottish cinemas on St. Andrew’s Day, November 30th, again reiterating the sense of national cultural importance attached to the film.

Davies’s persona, and the film’s Scottishness, has also been central to film’s critical reception. Romney (2016), in *Film Comment*, notes the ‘iconic status north of Hadrian’s Wall’ of the novel, further linking it to Scottish social and political culture by writing that it is, as highlighted earlier, Nicola Sturgeon’s favourite book (Romney 2016). Yet Romney’s (2016) focus is primarily on Davies’s status as auteur. He writes “As you’d expect from Davies, the film is at once lyrical and austere”, before adding “This is unmistakably a Terence Davies film” (Romney 2016). Similarly, Bradshaw (2015), in *The Guardian*, calls the film “deeply felt”, and adds that Davies is “revisiting and restating the dark themes that have animated him”. In *The New York Times*, Holden (2016) laments the difficulty of understanding the dialogue because of the “thick Scottish brogues” and writes that Davies “makes you see the world through his sorrowful eyes”. The film was received with equal warmth, and similar platitudes, locally too. In the *Scotsman*, Harkness (2015) calls the film a “long-cherished project” for Davies, and declares: “he’s made something worthy of his own back-catalogue”. Rowat (2015), in the *Herald*, wishes to “award Davies honorary Scots citizenship for throwing such a comely glow on a literary classic”. Upon the film’s release, Visit Scotland (2015) collaborated with *Metrodome* to produce a locations map to promote the Aberdeenshire locations featured in the film. This document also reiterates the discourses examined previously, beginning with: “Renowned British filmmaker Terence Davies’ most ambitious film to date, SUNSET SONG, adapted from the classic novel...” before adding that the film is directed by “Britain’s greatest living auteur, Terence Davies”. These para-texts serve to highlight the author/auteur dynamic and how, certainly in the case of *Sunset Song*, the cultural capital of Terence Davies serves a crucial function within the adaptation industry in contemporary Scotland.

Textual Analysis

In analysing the texts of *Sunset Song*, I examine the similarities and differences between novel and film in order to consider what they might tell us about the discursive environment of contemporary Scotland. I’ve drawn out three primary themes which are apparent to differing degrees and affects in both novel and film, and indicate thematic relationships to the idea of nation: the use of landscape and language; a critique of the Great War and an exploration of feminine/masculine identities.

Sunset Song begins with a prelude, 'The Unfurrowed Field', which narrates a brief history of Kinraddie from the medieval period to the present and introduces most of the key characters involved in the Song section of the novel. The first few pages of the prelude move rapidly from mythical beasts and Norman kings, to William Wallace, the French Revolution and the Highland Clearances. This imbues the land of Kinraddie with a sense of place, time and history, and invokes the reasons why the land has such a powerful pull for the novel's central protagonist, Chris Guthrie.

The film adaptation of *Sunset Song* opens with the words 'Lewis Grassie Gibbon's' on a yellow background which cross-fades to the words 'Sunset Song'. The issue of authorship is therefore immediately foregrounded, and this clearly locates the film as an 'announced' revisitation of a prior work of art in Hutcheon's (2006, p.170) terms. Davies explains that he fought for the film to open this way, and that while it was 'very difficult' he managed to convince those involved that it was the right way to start the film (Murray 2016). In the same interview, Davies argues that "...people say, particularly in Scotland, that it's the greatest novel written in that country" (Murray 2016, p.11). His desire to ensure that Gibbon's credit is given primacy over his own represent his feelings that the author is under appreciated and again this reiterates the argument relating to the film's promotional material, which did not seek to promote Gibbon's authorship, but rather Davies's. Similarly, Davies's credit at the end of the film reads 'directed and adapted by', rather than the standard 'written by', which again we can read as the filmmaker's desire to treat the text reverentially. Davies also says that he wanted the film adaptation to be "...true to the spirit of the book" (Murray 2016, p.10). This relates to the literature review in Chapter One, where the continued debate over fidelity within Adaptation Studies was discussed. Davies's desire to be visually 'true to the spirit' of Gibbon's novel can be seen in the shots which immediately follow the title cards.

The screen cross-fades from the yellow-hued title cards to the golden barley fields of New Zealand, here representing the fictional village of Kinraddie in Aberdeenshire.



Figure 1: Opening of *Sunset Song*

These exteriors were shot in 65mm (Wood 2015) to provide the rich, lustrous visual imagery that Davies sought. Again, we can tie this in to an auteurist, arthouse discourse, with the revival of 65mm film stock (projected at 70mm) very much linked to, and part of the marketing campaigns of, films from contemporary auteurs such as Christopher Nolan, Quentin Tarantino and Paul Thomas Anderson³³.

The shot slowly glides across the barley fields, the wind rustling the crops, before the head of Chris Guthrie pops up. She looks skyward and inhales, closing her eyes as the camera pans to show us the road leading from the field. This silent, lyrical beginning clearly engages with the novel's focus on rural landscapes. Chris is visually indistinguishable from the land until she emerges from it. Remaining seated, her deep breath and closed eyes lend her pose a meditative feel and indicate her sense of belonging within the landscape. Therefore this short opening scene has wordlessly located the film within the thematic concerns of the novel, as interpreted by an auteur director who has foregrounded a sensory evocation of feeling in this scene ahead of narrative exposition. The scene has no non-diegetic sound, and the only diegetic sound is

³³ However the production could not afford to screen the film from 70mm prints, so it was screened digitally.

the noise of the barley rustling in the wind. This pastoral peace is broken by the ringing of a bell just as the road which winds away from the field, and disappears behind a line of trees, comes into view. The narrative purpose of the bell becomes clear, as the next scene locates us in Chris's school room during French lessons. The ringing of a school bell then provides an aural link between the scene in the fields and the scene in the class room, even if in strict narrative terms it's disingenuous: we see Chris in the middle of a lesson, not the start of a school day. We might also interpret the ringing of a bell as the sounding of an alarm, given its juxtaposition with the coming into view of the road leading from the field, perhaps foreshadowing that the way ahead lies not in the agricultural past, but in an industrial future, expressed at the end of the film by a series of crane shots gliding across the barbed-wire covered, sodden mud of a Belgian field. Perhaps the ringing of a bell is not an alarm, but closing time - last orders please - on the rural tranquillity expressively presented in this opening shot.

The importance of landscape, nature and history recurs frequently throughout the novel. Moments before being shot by the British Army, Ewan remarks to Chae: "*Mind the smell of dung in the parks on an April morning, Chae? And the peewits over the rigs? Bonny they're flying this night in Kinraddie, and Chris sleeping there, and all the Howe happed in mist*" (Gibbon 1932, p.239). At Chris's father's funeral, it is noted that "...folk said that every time a grave-digger stuck his bit spade in the ground some bone or another from the dead of olden time would come spattering out, fair scunnering you" (Gibbon 1932, p.115). When Chae returns to Kinraddie on leave, he has a vision of Calgacus (Gibbon 1932, p.207), the ancient Caledonian chieftain who Tacitus reported said of the Romans "They make a desert and call it peace" (Harari 2015, p.168). The timelessness of the land is further echoed by Chris, who has an epiphany after the death of her father:

And then a queer thought came to her there in the drooked fields, that nothing endured at all, nothing but the land she passed across, tossed and turned and perpetually changed below the hands of the crofter folk since the oldest of them had set the Standing Stones by the loch of Blawearie...the land was forever, it moved and changed below you, but was forever, you were close to it and it to you... (Gibbon 1932, p.119)

As highlighted earlier in this chapter, in the early part of the novel Chris is torn between her Scottish and English selves, and at the heart of this duality lies her relationship with the land. This is rendered most notably in the following, oft-quoted passage:

So that was Chris and her reading and schooling, two Chrisses there were that fought for her heart and tormented her. You hated the land and the coarse speak of the folk and learning was brave and fine one day; and the next you'd waken with the peewits crying across the hills, deep and deep, crying in the heart of you and the smell of the earth in your face, you'd cry for that, the beauty of it and the sweetness of the Scottish land and skies. You saw their faces in firelight, father's and mother's and the neighbours', before the lamps lit up, tired and kind, faces dear and close to you, you wanted the words they'd known and used, forgotten in the far-off youngness of their lives, Scots words to tell to your heart how they

wrung it and held it, the toil of their days and unendingly their fight. And the next minute that passed from you, you were English, back to the English words so sharp and clean and true-for a while, for a while till they slid so smooth from your throat you knew they could never say anything that was worth the saying at all. (Gibbon 1932, p.32)

We can link the above passage to Muir's (1936) comments, where he argues that for some Scots the English language is empty and scholarly, while the Scots tongue is one which carries 'local sentiment'. Gibbon's inventive use of a Scots-English hybrid language throughout the novel can also link *Sunset Song* to another of my case studies, *Filth*. As McCulloch (2009) notes, the working-class north-east Scots narrative voice which Gibbon uses provides the foundation for Kelman's use of the Glaswegian vernacular and I would add, by extension, Welsh's take on the dialect of Edinburgh's deprived housing schemes. I will come to a discussion of the use of language in *Filth* in Chapter Five. Chris's duality between her English and Scottish selves is also reflected by the characterisation of her parents. Her father John is a severe and unprepossessing man, yet is encouraging of Chris's desire to further her education. Chris's mother Jean is an easy going woman, quick to laughter, and her reflection of the Scottish side of Chris can be seen when she gently chides her: "*Oh, Chris, my lass, there are better things than your books or studies or loving or bedding, there's the countryside your own, you its, in the days when you're neither bairn nor woman*" (Gibbon 1932, p.27). In the film, the beauty and serenity of nature in the opening scene, as discussed above, is replaced with the rather stuffy image of the school room. The autumnal colour tones seen in the shots in this second scene are repeated throughout the film in interior locations. Davies discusses how the interior scenes were influenced by the paintings of Vilhelm Hammershøi, at the recommendation of production designer Andy Harris (Murray 2016, p.14). As with Davies's favourite painter Vermeer (Everett 2004), Hammershøi's work also has a distinctly melancholy appearance, and often features women in domestic settings, with Davies describing his paintings as giving the impression of a "northern, smudged light" (Murray 2016, p.14).

The school room scene unfurls as a sequence of wide shot/reverse shots, showing both the school children and their instructor in French. Here the camera is tethered to the spot, only tilting slightly upwards as Chris stands to demonstrate her excellent French pronunciation, after their instructor has expressed his dismay at the lack of ability in the rest of the class. Chris’s body language and facial expression convey her sense of claustrophobia and unease: gone is the content repose of the field. The static nature of the camera in this scene reminds us of how Truffaut’s camera, so free roaming and inquisitive for most of *Les quatre cent coups* (1959), was shackled when showing us Antoine Doinel in the classroom.

In these two scenes Davies visually represents the split within his central character’s psyche, which is verbally expressed minutes later in the film and which, as discussed previously, was a central feature of Gibbon’s novel. While Davies has discussed his reluctance to rely upon voiceover narration, he argues that there were moments of Chris’s internal monologue which necessitated inclusion (Murray 2016). The first example of this arrives six minutes into the film. Over images of Chris in the school



Figure 2: The contrast between the open field and the classroom

room completing her bursary examination, Angus Deyn’s voice reads Chris Guthrie’s interior monologue as given above, on her Scottish/English selves. The opening of the film, then, serves to engage with the book’s interest in language and national identity. This not only links the film to the discursive environment of the Scottish literary renaissance of the 1920s and 1930s but also gives it a highly charged resonance in the contemporary era. The framing of Scotland as: natural, organic, feminine, tranquil and restorative in the opening scene is replaced by a framing of England/Britain in the second scene as: constructed, inhibiting, cold and austere, refracting Smith (1919) and Muir’s (1936) analyses. The opening of the film exists somewhere between Andrew’s (1984) transforming and intersecting modes of adaptation. It very closely mirrors the beginning of the book, with slight alterations serving to underscore particular themes. For example, Chris’s mother’s comments about the relationship between land and

femininity are echoed, and given slightly greater emphasis in their arrival in the film because they arrive after Chris reads from a paraphrased section of the novel's prologue about the history of Kinraddie: a neat intertextual moment provided by Davies to underline the importance he attaches to this theme.

The Great War

The film adaptation's release in 2015, after filming in 2014, not only relates to the political environment of Scotland's national movement, but also to wider British national sentiment which resurfaced through the debate over membership of the EU, and commemorations of the Great War. In 2014, the UK Government announced a series of commemorations to mark the 100th anniversary of the beginning of the war, which cost the lives of more than three quarters of a million British citizens. As Devine (2012a, p.309) notes, the Great War's impact was disproportionately felt in Scotland: 26.4% of Scots soldiers lost their lives, compared to an average of 11.8% for the rest of the British Army. Prime Minister David Cameron announced that the commemorations would "capture our *national spirit* [author's emphasis] in every corner of the country, something that says something about who we are as a people" (Wintour 2012). As commentators at the time pointed out (Guardian 2012; Jenkins 2012; Witte 2012), the rhetoric surrounding these commemorations was troubling in its underlying xenophobia and self-righteousness about a war which has always been contentiously justified. Indeed, this was very much the sentiment provided by Education Secretary Michael Gove (2012), who wrote that the conflict was "plainly a just war", a "noble cause" and that Douglas Haig was "a patriotic leader grappling honestly with the new complexities of industrial warfare". The adaptation's release into this environment necessitates an examination of how it retains and reinterprets Gibbon's anti-war stance in the novel.

The novel's treatment of the Great War is unusual in the way it refuses to foreground its importance. This is clear from the first mention of the conflict in the novel:

...the door burst open and in strode Chae Strachan, a paper in his hand, and was fell excited, Chris listened and didn't, a war was on, Britain was to war with Germany. But Chris didn't care and Ewan didn't either...Chris paid no heed to the war, there were aye daft devils fighting about something or other... (Gibbon 1932, p.186).

It is seen as a distant distraction, which has little-to-no relevance to the lives of the working poor in the north east of Scotland, though its impact is certainly felt by the novel's conclusion. However, Gibbon leaves us in no doubt about his feelings towards the role of the Scottish Kirk in the Great War. Reverend Gibbon – note the surname – is characterised throughout the novel as a philandering hypocrite which, according to Long Rob, is much to be expected from a man of the Kirk. Perhaps his most important contribution to the novel is a sermon delivered on the subject of the war:

And he said that God was sending the Germans for a curse and a plague on the world because of its sins, it had grown wicked and lustful, God's anger was loosed as in the days of Attila. How long would it rage, to what depths of pain their punishments would go, only God and His Anger might know. But from the chastisement by blood and fire the nations might rise anew, Scotland not the least in its ancient health and humility, to tread again the path to grace. (Gibbon 1932, p.193)

Reverend Gibbon is characterised as growing in stature at the commencement of this speech, thus indicating the self-importance with which people like the Reverend, who of course would not be sent to die in the Belgian mud, attach to the carnage of war; a point noted eloquently by Long Rob when asking why the bankers and MPs were not also fighting (Gibbon 1932, p.195). At the summation of the above passage, several of the congregation rise and leave in quiet indignation at the implication that the War's death-toll is justified by God's desire to purge the world (and Scotland) of its sinners. Gibbon's characterisation of the hypocrisy and zealous patriotism which afflicts the locals upon the outbreak of war is made apparent in the pages that follow. Following the walk-out the previous week, Reverend Gibbon's subsequent sermon gives the locals "...all the patriotism they could wish, the minister said that the Kaiser was the Antichrist..." (Gibbon 1932, p.195). Again, Long Rob provides the novel's moral centre, by declaring that "...it was a sight more likely that he [Rev. Gibbon] thought the chance of losing his kirk and collections a damned sight worse than any German that was ever yet clecked" (Gibbon 1932, p.195). Davies's examination of the clamour for bloodletting in the early part of the Great War is rendered in the kind of visual poetry for which his work has become renowned. Davies, again, visually foregrounds the juxtaposition between a rural idyll and the monstrousness of industrial modernism, as characterised by the Great War. This sequence begins in the same field we saw Chris in earlier, yet now the entire village tramps through the barley on their way to Church, to hear Reverend Gibbon deliver a sermon on the evils of the Germans and the cowardice of those who will not enlist. Farmers would not, of course, wade through their crops in this way, as acknowledged by Davies, who justifies its inclusion as 'poetic licence' (Murray 2016, p.13). Yet the sight of the drably dressed townsfolk leaving the field, almost herded through the opening at the bottom onto the road, visually marks the transition from agrarianism towards industrial modernity. This sequence is accompanied by a choral performance of "All in the April Evening", which continues unbroken for almost three and a half minutes of screen time, as the villagers move from the field and into the church, and Rev. Gibbon takes the pulpit. Davies's articulation of the film's most memorable sequence is couched in the language of the film artist: "In my inner eye, that going to church has got to seem wonderful, it's got to seem bathed in the light of God. And then this man tells you to go out and kill people" (Murray 2016, p.13).

Davies's bathing in the light of God in this sequence evokes Gibbon's description of Rev. Gibbon, in his anti-Kaiser speech, where he is described as looking "...bigger and more like a bull than ever" (1932, p.195). What makes this use all the more powerful is

that these scenes follow one in the Guthrie’s home, in which Chae Strachan and Long Rob debate the ethics of war. Strachan says he believes that the war “will bring socialism to the common folk”, while Long Rob laughs, before adding: “The common folk? When they’re no sheep, they’re swine” (Davies 2016). When this scene cross-fades to the ‘common folk’ walking to church, Davies’s choice of “All in the April Evening”, reiterates the message, as its lyrics lament over the visuals:

All in the April morning,
 April airs were abroad;
 The sheep with their little lambs
 Pass'd me by on the road.

The sheep with their little lambs
 Pass'd me by on the road;
 All in an April evening
 I thought on the Lamb of God.



Figure 3: The villagers on the way to the church

The lambs were weary, and crying
 With a weak human cry;
 I thought on the Lamb of God
 Going meekly to die.

As with the preceding section on Landscape and Language, Davies offers a relatively faithful transformation from novel to screen. The use of a hymn to accompany the scene is logical in its representation of the Church, but its content allows Davies to underscore the thematic resonance of its use. The villagers are the sheep referred to by Long Rob, but Davies’s use of ‘All in the April Evening’ also allows us to connect them to the

slaughter which would befall many of them (Going meekly to die), and their friends and family, in the Great War. This, of course, is a common theme for modernity: witness the sight gag in the cut from the sheep being herded in a field to the factory workers plodding to the plant that opens Chaplin's *Modern Times* (1936).

There are differences to be found between the two texts, however. In the book, as highlighted in the passages above, it is more readily apparent that the people of Kinraddie are patriotic and clamouring for the prospect of war. They walk out of Rev. Gibbon's sermon, when his Calvinist terrorising does not sufficiently differentiate between the Germans and the Scots in the forthcoming war, and it is the week afterwards when Rev. Gibbon gives the sermon encouraging the patriotic murder of the Germans, which Davies's film includes. Perhaps this is a romanticising of the past, evident in Davies's film. With the exception of John Guthrie, the film does not paint a particularly scathing portrayal of the villagers in the way Gibbon's anti-Kailyard novel frequently does. For example, the novel's scenes depicting the hypocrisy of Reverend Gibbon, such as the occasions he is either caught, or rumoured to have been caught, committing adultery, or his drunken train journey from Stonehaven, on which he falls asleep and misses his stop, are not included. Similarly, other aspects of the novel were cut, one imagines due to considerations of time. The lively political debate between party candidates in the town hall is not included, even though it gives rise to some of the book's most amusing scenes, and might have allowed us to read contemporary political debate through its similarities to debates pre-World War I (Tory-bashing has seemingly remained constant). Neither does the film include the fact that the reason the Guthrie's move to Kinraddie is because John Guthrie has ran afoul of his landlord, after an altercation with the landlord's wife, while she is driving a motorcar. Both of these scenes serve to locate Kinraddie within wider structures of power, particularly in relation to social class.

Feminine/Masculine Identities

Gibbon's novel provides a scathing portrayal of the regressively patriarchal nature of Scottish society of the era, as can be seen through his characterisation of John Guthrie and, latterly, Ewan Tavendale. Chris's mother gives birth to twins at the end of the first chapter, *The Unfurrowed Field*, but the second chapter of the novel, *Drilling*, begins with the news that she has poisoned herself and the twins upon learning that she is pregnant again. The death of her mother, also marks the death of Chris's childhood, which is rendered as a key moment in the film adaptation. In the scene after she visits her mother's death bed, Chris folds away her childhood books in wrapping paper, as the voiceover explains: "the child in her heart had died then" (Davies 2016), again making use of the novel's interior monologue. This makes clear the link between her mother's comments about the land, as opposed to the learning of the schoolroom, as given earlier.

However, this scene finds Davies visually underscoring the theme again. Chris's bedroom is barely lit, while golden sunshine streams in through the window behind her. Like the schoolroom before, the indoor world – which is marked by physical structures and masculine domination – is shown to be dour and oppressive, while the outdoor world is shown to be luminous. Furthermore, the dark lighting in her bedroom, which represents her childhood as much as the learning she stores away in the tissue paper bound books in a chest beside her bed, means that her face is obscured and difficult to read in a clear contrast to the film's opening shot. To this extent, we find that *Sunset Song*, operates very much within the mode of melodrama; indeed Roberts (2014, p.16) calls it Davies's "definitive women's picture". As discussed earlier, the film's exteriors are shot in 65mm, giving it a more organically cinematic look and feel. The interior scenes (shot in a studio in Luxembourg) are filmed with digital cameras, which cannot capture the verisimilitude of reality in the way that film can with its history of representing realism on the screen and, particularly, in the European cinema's shift out of the studio and into the streets (Elsaesser 2015). This creates a visual binary of opposites between the home as a site of artifice and restriction, filmed in cold, digital, muted tones, and the landscape as a site of reality and freedom, mostly filmed in warm, filmic, harmonious tones.

After the death of their mother, Chris's brother Will emigrates, unable to tolerate the repressive environment of Blawearie any longer, leaving Chris alone with her father, and she soon becomes the object of his unwarranted affections:

...those evening fancies when father lay with the red in his face and his eye on her, whispering and whispering at her, the harvest in his blood, whispering her to come to him, they'd done it in Old Testament times, whispering *You're my flesh and blood, I can do with you what I will, come to me, Chris, do you hear?* (Gibbon 1932, p.108)

It is in the aftermath of the death of her mother that Chris begins to explore her femininity and sexuality. She is, in this sense, growing out of the liminal space of childhood, into that of womanhood. As with much of the novel, this is surfaced through a problematic representation of masculinity. After an itinerant worker grabs her ankle and makes lewd insinuations towards her, Chris looks at her naked body in the mirror of her gloomy bedroom. In this scene Davies does not revert to the interior monologue of the book. Instead the scene unfolds in silence, Chris gazing at herself in the mirror in quiet contemplation, feeling the body which has brought about unwanted male attention. The camera tracks in as she walks towards the mirror, and places her hand on the reflected image. What this scene (and a strikingly similar one in *Under the Skin*, to be discussed imminently) offers is a revision of the ways in which the landscape and female characters in Scottish cinema are, as McDonald and Sillars (2008) discuss, often utilised as places and spaces to be traversed and conquered in the journey of a male protagonist. This might similarly be read as a revision to McArthur's (2002, p.12) analysis of the 'dream Scotland' which emerges from Scotland's historic representation in the cinema

as “...highland, wild, ‘feminine’, close to nature...”. The landscape in *Sunset Song* is neither highland, being located in Aberdeenshire, and nor is it wild, in its representation of a cultivated, agricultural land. The sight of Deyn, as Chris Guthrie, in full frontal nudity may prompt accusations of the use of a male gaze here. However Guthrie’s nakedness is not fetishized in the way Mulvey (1999) argues; it is not spliced into erotic images of body parts (ankles, lips, waist), and nor is it a perpetuation of a gaze by a male character. It is Guthrie’s mirror-image we see naked, with the back of her body out of focus in the foreground, making this scene more readable as a Lacanian voyage of self-discovery.

While Gibbon’s novel looks at the problem of masculinity in the shape of the small village, it also locates it to wider social contexts. Chris is snickered about because she intends to take over the Blawearie farmstead herself after her father’s death, the assumption being that she’d sell up and find a good man whose house she might keep for him. Ewan, whose first drunken grope of Chris is excised from the film, is slightly ashamed that people may think he is marrying Chris for her farmstead. Added to this, his sense of wounded masculine pride leads him to enlist to fight in the War, despite the fact that as a farmer he would be exempt. The pressure from society for able-bodied men to do their patriotic duty for King and Country is indicated in the scene immediately following Rev. Gibbon’s sermon. A white feather attached to a rock is thrown through the Guthries’ window, in a scene which reveals that Ewan has enlisted, though this is made less clear in the film than it is in the novel. Ewan returns from a training camp brutalised and angry, where upon he rapes Chris, just as her father had threatened to do previously. Malcolm (2016), in the only critical analysis of the adaptation to date, has argued that the complexities through which Gibbon’s novel looks at troubled masculinity is missing from the film, particularly in the representation of John Guthrie, Chris’s father, whom Malcolm (2016) argues is portrayed more abrasively and in a less nuanced manner than in the book. Perhaps the more starkly unsympathetic representation of Chris’s father may be linked to Davies’s long-standing interest in exploring the abuses of powerful patriarchs, dating back to his autobiographical trilogy of films examining his childhood in Liverpool. This interest continued through *Distant Voices, Still Lives* (1988), in which the late Pete Posthelwaite played a similarly brutal father figure to Peter Mullan’s portrayal of John Guthrie in *Sunset Song*. In the novel, Chris comes to accept the harshness of her father, as a man who could not correlate his feelings of lust and desire with his god-fearing Christian beliefs, while at his death bed. The corresponding scenes in the film are not afforded this sense of introspection and understanding. Instead, Chris enters her father’s bedroom, where he lies dead on the bed, and sombrely refuses to kiss him. With a quick ‘goodbye father’ she exits the room. The shot immediately after the cut shows a series of handshakes, filmed from the shoulder down, between Chris and unidentified mourners. The last handshake lingers a little longer than the others, and a second hand encloses Chris’s hand. The camera pans up to

reveal Ewan Tavendale. A long, silent look is shared between them, accompanied only by the sound of the heavy falling rain and the sombre ringing of the church bell. Again, this shot serves to underscore one of the novel's central themes, of Chris, as a young woman, oppressed through, and striving to break free from, patriarchal structures of power and control. No sooner has her father died than she is enclosed within a new structure of masculine control, visually represented by the enveloping of her hand by the two of Ewan. What might be a show of tender embrace is undermined by a miserable mise-en-scene which does not suggest that the death of her father will bring freedom, joy and happiness.

Macdonald and Sillars (2008) write that recent Scottish cinema has provided a space in which the idea of a fixity of nationhood, place and gender can be queried. Films like *Breaking the Waves* (von Trier 1996), *Morvern Callar* and *Red Road* "...signal a Scotland of diverse identities opening up to the outside, but informed by a distinctive sense of place and cultural history" (Macdonald and Sillars 2008, p.197). Furthermore, Petrie (2016) has identified several Scottish films in which representations of rural landscapes are linked to various assumptions about national identity and historic categories of representation. For Petrie (2016, pp.130-131), these categories are: "tradition and modernity, male and female, inside and outside, responsibility and freedom, the domestic and the artistic". *Sunset Song* represents a similar liminality to the films examined by Petrie (2016), and it provides an intriguing example to align with Macdonald and Sillars' (2008) discussion of films which move away from representations which often seem to reflect fixed and stable identities. Its portrayal of a central female protagonist who is constrained by the structures of patriarchy may seem to be regressive, but, in the end, Chris Guthrie endures, and her endurance is linked in complex ways, both visually and aurally, to that of the land at the end of the film.

In the final shots of *Sunset Song*, the image of Chris’s darkened home is mysteriously and suddenly filled with light, which is accompanied by the voice of Ewan telling her that he has ‘come home’. The home, which was for so much of the film represented as a



Figure 4: Cross-fades between the *Sunset Song*’s final six shots

restriction, shot in darkness with Chris often framed by and through windows and doorways³⁴, is now a place of warm sanctuary. The sound of bagpipes begins as the shot cross-fades to the next, that of the standing stones which repeatedly signify the ending of chapters in the book. Chris’s voiceover provides the final lines from the novel, as the shot cross-fades again to that of Chris, alone in the landscape.

She mourns those who have died, as the shot cross-fades again to provide the viewer with gloomy mountains, a familiar representation of Scotland’s rural landscapes. The light of the sun breaks through the clouds and the shot cross-fades again, back to Chris alone in the landscape. Tears fill her eyes, a smile breaks onto her face and the shot cross-fades to the silhouette of a piper on the hilltop, before cross-fading to black. This final sequence, then, marries the themes of the three areas which have been discussed in this chapter. Not only that, but the use of cross-fades allows us to read this assembling of images as fleeting, fluid and ultimately ungraspable. Bhabha’s discussion of narrative’s ability to draw forth the “cultural temporality of the nation” (1990, p.1) becomes

³⁴ Indeed, Koresky (2014, pp.1-2), notes that the image of the protagonist looking out of the window is a recurring one in Davies’s films.

apparent in how these images overlap and dissipate, seeming both part of a whole and impermanent at the same time.

For the most part, Scotland is a more distant concept in the film than the novel. After Chris's Scots/English language soliloquy at the beginning of the film, it only appears overtly once more: during the fire and brimstone of Rev. Gibbon's sermon on the march to war. It is also not greatly spoken of in the novel, but there are times when Chris's affinity with the land is couched in such terms, for example when she thinks to herself: "Scotland lived, she could never die, the land would outlast them all, their wars and their Argentines..." (Gibbon 1932, p.217). Note the female pronoun which precedes the nation. There is one marked change between the ending of the novel and the ending of the film which is important in this context. In another sermon, delivered by new Minister Reverend Colquhoun who Chris will marry in Gibbon's sequel *Cloud Howe*, the perishing of one Scotland and the new beginning of another is made evident. Rev. Colquhoun states:

A new generation comes up that will know them [Old Scots words] not, except as a memory in a song, they pass with the things that seemed good to them, with loves and desires that grow dim and alien in the days to be. It was the old Scotland that perished then, and we ay believe that never again will the old speech and the old songs, the old curses and the old benedictions rise but with alien effort to our lips. (Gibbon 1932, p.256)

The appearance of Rev. Colquhoun is cut from the film adaptation, much to the consternation of at least one reviewer (Malcolm 2016), though it is retained in BBC Scotland's television adaptation. It does, however, exist in the shooting script for the film³⁵, suggesting that its loss here is related more to the considerations of run-time and pacing, and perhaps also that the rather abrupt introduction of a new character so late in the proceedings would disrupt the narrative. What is interesting in this cut, however, is that it allows us to read the film in greater alignment with the discursive environment of twenty-first Scotland, over that of 1930s Scotland. As aforementioned, it might be argued that Gibbon's lament for the perishing of the old Scots words in Rev. Colquhoun's comments can be directly related to the environment of the Scottish literary renaissance, during which time such concerns were frequently debated in the Scottish cultural scene. If we are to think of Scotland as a nation now more culturally at ease with its status, in some ways 'post-national', in which, to paraphrase Murray (2012), a didactic focus on the nation is no longer as relevant or necessary, then this excision brings that into focus. The above epilogue to Gibbon's novel in some ways proposes a relative fixity of national identity, expressed through language, and is romanticised and eulogised in its passing, which corresponds to the analysis of Macdonald and Sillars (2008) of historic cinematic representations of Scotland. The film offers a more fluid interpretation of this. Its use of cross-fading transitions allows us to read the association of Chris, the feminine, and the Scottish rural, not as stable and unfaltering identities, but

³⁵ Obtained from the producers, Hurricane Films.

ones which flex, merge and dissipate. The silhouetted piper furthers this analogy – it makes masculine, militaristic, Scottish national identity visible but only vaguely and in the distance. Excising Rev. Colquhoun’s speech helps to achieve a similar foregrounding of the feminine over the masculine. No longer is the conclusion to the text framed by structures of masculine power – a woman would not be ordained as a minister in the Church of Scotland until the late 1960s – but instead it is framed entirely by the subjective assembling of identities within Chris Guthrie.

Conclusion

Fiona Hyslop concluded the debate in the Scottish Parliament by saying: “I look forward to seeing the new “Sunset Song”. It is part of that new song of Scotland and of a Scottish film movement that is not at sunset but rather is heading towards a noontime zenith” (Scottish Parliament 2012). These comments similarly link the production of *Sunset Song* within Riach’s (2004) description of Scotland’s ‘new beginnings’. The production, distribution, exhibition and reception of the film reveal the discursive associations with an arthouse, auteur-driven European cinema which, as noted previously, is a recurrent tendency within Scottish cinema. Furthermore, the texts of *Sunset Song* engage materially and thematically with the idea of the Scottish nation.

The texts’ association with national phenomena can be seen in the production documents held by Creative Scotland, the marketing campaign of Visit Scotland, and also through the explanation of a discursive environment in contemporary Scotland in which the importance of national literature in educational terms is highlighted. Analysing the film adaptation reveals a similar thematic engagement with the idea of nation, particularly within the discursive milieu of twenty-first-century Scotland. Furthermore, the film reiterates in a variety of ways the definitions of arthouse cinema given at this chapter’s beginning, particularly in the institutional sense as outlined by Neale (1981) and refined by Andrews (2013). While *Sunset Song* is not overly imbued with a realist impulse (it does feature some on-location shooting in Stonehaven) nor a modernist mode of presentation (though as outlined it engages with the theme of modernism) there are still ways in which it can be located to Bordwell’s (1979) categories of arthouse narration. This can be seen in terms of the subjective realism through which Chris Guthrie’s journey is presented and, particularly, in Davies’s authorial commentary, readable in the choices made in his directing of the film. Its presentation as arthouse may, as Bergfelder (2015) argues, also be thought through as a rare example of the ‘prestige’ or ‘heritage’ film in Scottish cinema. Bergfelder (2015, p. 44) notes a category of films in European cinema which exist somewhere between arthouse and popular, middlebrow and mainstream, but which have “...in most cases a ‘serious’ subject matter or theme, ‘tasteful’ and/or luxurious *mise-en-scène* and ‘authentic’ locations”. The lack of consideration of a heritage genre within Scottish cinema has been noted by Neely (2005), who writes that many Scottish film adaptations, of the historic type discussed in Chapter Three, might have been fruitfully examined through this framework. This may, in some part, account for Scotland’s favourite novel struggling to find its audience. Barely known outside of the nation and arguably only well known by a well-educated middle class in Scotland, the film’s representation of the liminality of Chris Guthrie’s existence between childhood and womanhood seems mirrored by the film’s occupation of a liminal space on the fringes of the arthouse and the acclaimed popularity of a nation’s ‘favourite’ book.

Under the Skin

An alien in the form of an alluring female human, with a plummy English accent, stalks and seduces men in the misty wilds of the Scottish Highlands, seeking to transport them back to her home planet with malicious intent. The film in question is not *Under the Skin*, but *Devil Girl From Mars* (MacDonald 1954), a low budget B-movie British science-fiction film. Its central plot is re-purposed in a very different mode in the film which provides the focus for this chapter, Jonathan Glazer's mesmerising arthouse interpretation of a similar B-movie premise in *Under the Skin*. This adaptation of Michel Faber's novel retains the central premise of that text in its focus on an alien inhabiting a female form who preys upon men, picking them up in her vehicle before they meet a grisly end. However, unlike *Sunset Song*, *Under the Skin* seems less overtly readable as a film which explores Scottishness in any concrete way. Indeed, Marmysz (2014, p.32) argues that *Under the Skin* is one of several recent Scottish films which does "...not require the country as setting". The film attempts to view human existence through an alien subjectivity, and in doing so get 'under the skin' of identity formation: to investigate what it means to be human. The film may be entirely set in Scotland, but its use of Glasgow is a realist-modernist blend which avoids overt local signification: any grey, well-populated, Western, industrial metropolis would seem to do.

However, the film's late shift from the urban to the rural (modernity in retreat?) provides for greater scope to examine how the film may be connected to Scottishness in the cinema. The alien outsider who is transformed by the Scottish Highlands is a frequently recurring trope within Scottish culture, as discussed in Chapter Three. Usually this alien is only figurative, a human being in the form of an English or American outsider who finds solace and, often, sexual liberation (Martin-Jones 2005) through the transformative power of the beauty of the Scottish Highlands. In *Under the Skin*, Laura³⁶, the alien played by American actor Scarlett Johansson with a decidedly proper English accent, is alien, English and American all at once. There is the literal alien, Laura, but also the figurative alien, Scarlett Johansson, as one of Hollywood's most famous entertainers performing in Glasgow, largely unrecognised. Indeed, the idea of Scotland as a place 'out of history', as Craig (1996) puts it, can be quite intriguingly read in the discursive reactions to the lack of recognition afforded Johansson by the Glaswegian natives. For example, Osterweil (2014, p.46) writes of her amazement at discovering "...there are still people, *even in Scotland* [author's emphasis], who do not recognize Scarlett Johansson". Furthermore, the frequency with which the film's Glaswegian accents are discussed also serves to deepen the sense of Scotland as alien territory. Osterweil (2014, p.46) writes "...the Glaswegian dialect of these unwitting players helps sustain the film's illusion of otherworldliness"; while Hilderbrand (2016) adds "...most of which

³⁶ The alien's name in the script. She is never named in the film. In Faber's novel the alien is named Isserley.

[dialogue] is unintelligibly muffled or spoken through a thick Scottish accent”. Holden (2014a) concurs, stating “...the men have thick Scottish brogues that render much of what they say unintelligible”³⁷. I will return to these themes later in this chapter, challenging Marmysz’s (2014) argument about how the transnationalism of *Under the Skin* empties its setting of any Scottish significance.

This chapter will follow the model of analysis as established by the preceding discussion of *Sunset Song*. That is, it will begin with a history of the film’s production, distribution, exhibition and reception. Subsequently it will highlight the key themes which animate the texts of *Under the Skin*, the differences between which, I argue, reiterate the institutional arthouse associations of many contemporary Scottish films. Furthermore, I will explore some thematic similarities between *Under the Skin* and *Sunset Song*, particularly in the tension between realism and modernism, which is a familiar one for arthouse cinema (Galt and Schoonover 2010). While militarism is not a theme found in *Under the Skin*, its representations of gender and sexuality, along with its thematic engagement with the Scottish landscape, will also provide parallels between this case study and the one which precedes it. Finally, I will argue that *Under the Skin* is thematically, as well as materially, linked to ideas about the Scottish nation, without proposing that this is the only or best way to read the film.

Each case study requires a considered approach to account for the fact that while I may bracket these films under the label ‘arthouse’, they are by no means homogenous, and they require individuated and nuanced examinations. As Andrews (2013) highlights, the concept of art cinema is flexible, multi-faceted and always evolving, and this nebulous quality doesn’t mean that the terms ‘arthouse’ or ‘art cinema’ are without worth, nor that we should be intimidated by the diversity that its associations provide. While the prior discussion of the national importance of *Sunset Song* as a canon-defining text of Scottish literature necessitated a lengthy discussion of the contexts of production surrounding Gibbon’s 1932 novel, the same impetus is not appropriate here. Nevertheless, Faber’s novel will be discussed at length because, as noted in Chapter One, the differences between novel and film can prove illuminating. This will be presented slightly differently to the preceding chapter, where I point to how Davies intersected the novel, retaining a great degree of fidelity to the source text, but underscoring certain themes through an auteur’s gaze. Here, Jameson’s (2011, p.218) argument that a film “should breathe an utterly different spirit altogether” from the novel which it is adapting is more appropriate. Therefore, I will discuss the primary themes in Faber’s novel, before turning to Glazer’s film, which not so much breathes a different spirit, but operates through respiratory processes alien to Faber’s novel altogether.

³⁷ Indeed this is the exact same phrasing Holden (2016) uses in his review of *Sunset Song*. One might begin to take offence...

Production, Distribution, Exhibition and Reception

As discussed in Chapter Three, contemporary Scottish cinema has recently been located within a transnational perspective, which seeks to broaden discussion about filmmaking in Scotland away from the potentially reductive territory of national cinema and identity. In this sense, *Under the Skin* provides an intriguing glimpse into the national and transnational aspects of Scottish film adaptations in the contemporary era, as well as the argument that contemporary Scottish cinema is still best thought about as a devolved cinema (Petrie 2000). Michel Faber has been identified as a Scottish writer, and his work aligned with Irvine Welsh, James Kelman, AL Kennedy and Alasdair Gray (Guardian 2000). Faber was born in the Netherlands, grew up in Australia and moved to Scotland in the early 1990s, where he has resided ever since. While the narrative of *Under the Skin* is set in Scotland, Faber's other novels have little-to-no relation to the country. His best-selling novel *The Crimson and the Petal White* (2002) is set in Victorian-era London and was adapted by the BBC in 2010. Faber's most recent novel, and by his accounts his last (Flood 2014), *The Book of Strange New Things* (2014), is primarily set on a fictional planet, though sections take place in the South-east of England. It is currently being adapted by *Amazon Prime* through a pilot episode in which the central character Peter is no longer English but a Scot, played by the Glaswegian Richard Madden, best known for playing Rob Stark, with a perfectly serviceable English accent, on *Game of Thrones* (HBO 2011-).

As with *Sunset Song*, *Under the Skin*'s journey to the screen was a protracted one. Producer James Wilson optioned the novel soon after its publication in 2001, with Glazer already foremost in his mind to direct (Bing 2001; FilmNation 2014). Wilson was working for FilmFour, who had just produced Glazer's debut feature *Sexy Beast* (2001), and Glazer was signed up to the project before *Sexy Beast* was even released (Wiseman 2014). The production history of *Under the Skin* illuminates some fascinating aspects of the adaptation of novels into film by an auteur director. Many of the paratexts surrounding the film's production highlight the differences between Faber's novel and the film adaptation. Furthermore, interviews with Glazer reiterate the same auteurist discourse I highlighted in the discourses surrounding Terence Davies's adaptation of *Sunset Song*. Yet there is a clear difference between the two in terms of the language of fidelity which surrounded their adaptations. Where Davies highlighted his desire to be faithful to the spirit of *Sunset Song*, Glazer's interviews show that he had no interest in making a faithful adaptation of Faber's novel, stating: "...I was only very briefly faithful to the novel. I was faithful to it for about ten minutes. And then, for the next seven-and-a-half years, I wasn't. For me the novel was just a jumping off point really" (Osenlund 2014). When early versions of the script, first written by Alexander Stuart, then by Milo Addica (who had collaborated with Glazer on *Birth* (2004)) stuck fairly closely to the

novel's narrative trajectory, Glazer felt "I knew then that I absolutely didn't want to film the book. But I still wanted to make the book a film" (Leigh 2014). Glazer further added "The first drafts were much more faithful and illustrative. It was a good adaptation" (Romney 2014). It was a *good* adaptation, but it wasn't the *true* adaptation which Glazer had in mind, the phrasing which Faber would later use to describe Glazer's film (Tobias 2014; Murray 2015b). This narrative is further established by the replacement of Milo Addica as scriptwriter with Walter Campbell, who had collaborated previously with Glazer in his advertising career. Campbell had not read Faber's novel, and did not plan to (FilmFour 2014; FilmNation 2014; Tobias 2014). The script at this point had already veered away from Faber's novel towards a two-hander featuring an alien husband and wife, played by Brad Pitt and Scarlett Johansson, who preyed upon the town locals in the Scottish Highlands. With financing for the project proving difficult, even with Pitt's involvement (Leigh 2014; Glazer 2014; Wiseman 2014), Glazer and Campbell decided to return to their earlier inspiration and tighten their focus on the alien's subjectivity above all else.

A funding application for *Under the Skin* was submitted to Creative Scotland in 2011, through Gillian Berrie, head of Glasgow-based co-producer Sigma Films. Much of the document (Appendix E) substantiates the project's artistic and commercial possibilities through the association with director Jonathan Glazer, as well as the expertise and track record of Gillian Berrie and Sigma Films. There is also the to-be-expected highlighting of the economic potential for inward investment, location spend and opportunities for local crew to gain experience through their involvement with a project which will film for eight weeks in Scotland. In this sense the film can be read through a transnational approach, in the sense that none of the primary members of the cast and crew (with the exception of casting director Kahleen Crawford, and co-producer Gillian Berrie) are based in Scotland. This reiterates Petrie's (2000) argument that Scottish cinema is (still) a devolved cinema, inevitably reliant on wider British film infrastructure and funding sources. Yet one section of the application highlights how, even at this early stage of pre-production, *Under the Skin* has to perform the national, in very particular ways. It is worth highlighting Berrie's (Appendix E) answer to the question of what cultural benefits the film would have to Scotland in its entirety:

In terms of the cultural impact for Scotland, the story has many different resonances; both stylized and mythic; and modern and political. There are layers of cultural metaphors throughout from the Highland Clearances to Loch Ness to the socio-economic issues of modern Scottish rural life, but in a unique science-fiction/horror context, far from how we have seen Scotland explored on film before. Director Glazer – whose first short was also made and set in Scotland – wants to embrace iconic Scottish imagery, and then turn it on its head. This project is hugely relevant to our cultural identity. Although we have been trying for years to shake off our reputation as producers of dark, dreary, miserable films, we still have work to do. A new generation of film-makers are emerging who are more interested in forming alliances and producing with those who make films with broader international and commercial appeal. With Jonathan Glazer at

the helm, this film will break boundaries and firmly establish Scotland as a place that can continue to produce fresh, intelligent and original work of major artistic and commercial value.

The imbues the film adaptation with a sense of nationally-specific cultural history which the final film text, arguably, is not easily read through. Perhaps earlier versions of the script, the ones featuring Brad Pitt, did relate to the Highland Clearances and the socio-economic issues of modern Scottish rural life. Perhaps the alien is reminiscent of the Loch Ness monster in how she submerges her unsuspecting victims in the murky liquid below. In any case, the funding application is instructive in that, just as with *Sunset Song*, the application is sold to Creative Scotland on three particular fronts: Scottish cultural and historical resonance; purity of artistic vision; and international film festival appeal/box office potential. Furthermore, Berrie's application not only references Scottish social and mythological history but, more specifically, its cinematic history too. It makes mention of the miserabilist Scottish cinematic heritage, with which I've already taken issue in Chapter Three, and declares that *Under the Skin* will eschew these associations; though for all its brilliance, one could quite reasonably call *Under the Skin* a 'dark, dreary, miserable' film. This document relates concretely to Elsaesser's (2015) argument that modern European cinema does not (and probably cannot) offer an essential insight into national identity, yet it can perform the national, or, in Petrie and Hjort's (2007) less evasive language, we can analyse such films to understand how they relate to national phenomenon. In this case, a Scottish film producer sells Creative Scotland a film which, although primarily shot in Scotland (interiors where shot in Elstree Studios in the South-east of England), has a largely international cast and crew, through an association with Scottish history, culture and mythology. We can similarly see how the idea of the film's Scottishness is utilised in the Investment Authorisation document (Appendix F), completed by Caroline Parkinson to respond to the funding application. The five 'expected outcomes' for the project given by Creative Scotland are as follows:

- A Scottish producer gains valuable experience and credit on international feature film.
- A Scottish based novelist's work is promoted internationally.
- The Scottish film production sector and associated industries receive significant inward investment of £2.2m.
- Scotland attracts and facilitates internationally recognised filmmaker and A list cast.
- Scotland is promoted as a place where major international film productions can be made.

All five feature Scotland or Scottish, and four out of the five feature the words international or internationally, further reiterating the discourses alluded to in the film's funding application form. Similar to *Filth*'s reliance on the star-casting of James McAvoy as Bruce Robertson, which will be discussed in Chapter Five, *Under the Skin*

relied heavily on the star pull of its lead actor Scarlett Johansson to secure the necessary funding. Glazer would have preferred to go down a similar route to Terence Davies and cast a less famous actor in the lead role, but concluded eventually that finances dictated that in order to be able to have the freedom to make the film the way he wanted, having a big-name star in the lead role was necessary (FilmNation 2014; Romney 2014). Berrie's application to Creative Scotland highlights this aspect, and Connor (2016) also notes the importance of Scarlett Johansson as being key to allowing financiers to navigate the treacherous terrain between art and commerce which filmmaking necessitates. Relying on her bankability, rights were sold to French distributor StudioCanal at the American Film Market in 2010 for \$4.5m, by sales and finance outfit FilmNation (Wiseman 2014). *Under the Skin* received £300,000 from Creative Scotland, slightly over £2m from the BFI³⁸ and a combined £5m from FilmFour, FilmNation and Silver Reel. The final budget of around £8m, was considerably less than the originally projected budget of \$42m (Wiseman 2014). This, again, aligns the film with Elsaesser's (2015) description of how the constraints imposed by the financial insolvency of contemporary European cinema can prove liberating for auteur filmmakers. Rather than lessen the film's challenging aspects, and retain Brad Pitt to raise the original budget of \$42m, Wilson and Glazer decided to drastically cut back on their ambitious and expensive plans for the film so they could retain the creative liberty to make the film they wanted.

As with *Sunset Song*, *Under the Skin* was distributed through the film festival circuit. Premiering at the Telluride Film Festival in Colorado in August 2013, the film was met with a decidedly mixed reception. It was called "aimlessly weird" (Kohn 2013); "visually monotonous" (Foundas 2013) and "an original piece of cinema that is gorgeous, mesmerizing, heart-breaking, frustrating and pretentious all at the same time" (Ellwood 2013). It was no less confusedly received a few days later at its European premiere at Venice, where it was booed and cheered in equal measure: Brooks (2013) calling it the festival's "marmite moment". Glazer, however, was not deterred by this reception, calling it "beautiful" and the "opposite of indifference" (Wiseman 2014). Many of the reviews were formed within the arthouse, auteur adaptation discourse which this section of the thesis has been exploring. The length of time it took to make the film is seen as "...a passion project of a somewhat self-indulgent director..." (Feinberg 2013), with Aftab (2013) also noting the "long gestation period" of what he calls Glazer's "laughably bad alien hitchhiker movie". The discourse of fidelity persists in the critical reception of the film too. Aftab (2013) laments that "Glazer also seems to have forgotten the plot of the novel", while Collin (2014a), in a markedly more positive review, notes that "...in the ten-or-so years it has taken Glazer to bring the story to the screen, much of its own flesh has fallen away from the bone". Interestingly, Collin (2014a) not only locates the

³⁸ This is the most the BFI invested in any film in the four year period between April 2011 and March 2015 (Fellows 2015).

film within a broader auteur framework (comparing Glazer to Buñuel, Kubrick and Polanski) but also within a *specifically* Scottish arthouse cinema, calling the film: “a modern poetic-realist fable, like David Mackenzie’s *Young Adam*, or Lynne Ramsay’s *Morvern Callar*”. The film was released in the UK on the 14th of March, grossing an impressive £238,694 from 47 cinemas, culminating in the highest site average of the week at £5,079 (BFI 2014b). Over a total release period of 19 weeks, the film returned £1,175,928 from UK cinemas (BFI 2014a). The film made \$2.6m in the United States, and a further \$2.5m from other international markets, including \$300,000 in France (The Numbers 2014). *Under the Skin* was then named as the 5th best film of the year according to *Sight & Sound*, the British film magazine with a long-standing promotion of the value of the auteur³⁹. While only using financial returns would be a crude method by which to determine the arthouse sensibilities of a film, the lack of a financial imperative (or constraint as Elsaesser (2015) argues), can be seen in comments from the BFI’s Ben Roberts, who argues: “It’s not healthy to focus on opening weekends for films like this. People will be talking about films like this in ten and twenty years’ time. We can’t make films and structure releases around a studio-dominated model” (Wiseman 2014). Roberts’ comments serve to reiterate the institutional discourses of arthouse, auteur cinema which, as this section has shown, are apparent in many of the para-texts which surround *Under the Skin*.

Textual Analysis

I have split the analysis which follows into three sections which occasionally overlap, focusing on: the human and nonhuman; modernism and realism (stardom and gender); and nation and landscape. As previously indicated, the vast differences between Faber’s novel and Glazer’s film make a comparative thematic analysis, like that undertaken in *Sunset Song*, difficult, therefore there is greater focus on the film text in this chapter.

The Human and the Nonhuman

Michel Faber’s novel is a treatise on the problematic relationship our species has with the planet which has given rise to our existence. It is narrated in a flatness of tone by an alien visitor to the Scottish Highlands, Isserley. Isserley has been sent to earth to work in the harvesting and processing of vodsel meat (voddisin) for her species back on her home planet. In the novel we, homo sapiens, are vodsels, while the aliens self-identify as human beings. Producer James Wilson describes the novel as a “vegetarian horror story” (FilmNation 2014), and this reading of the text is given further credence by Faber, who reiterated the point frequently in interviews at the time of the book’s release, stating, for example: “The things that we do now to animals in order to produce a certain quality of

³⁹ Indeed, *Under the Skin* is the only British film in the top 10. See: <http://www.bfi.org.uk/best-films-2014>

meat . . . they're really science fiction things that we do to them" (Hogan 2000). However this central theme of the novel is not apparent in the film adaptation. While Faber's novel examines the difference between the human and the nonhuman animal, as I will discuss shortly, Glazer's film shifts the context to examine the difference between the human and the nonhuman alien. Glazer clarifies that this is how he interpreted the novel by saying that the book's driving force "...was to do with eating meat, and it was a satire on corporate greed and crime... that wasn't that part that resonated with me at all" (Tobias 2014). While Faber's novel occasionally privileges the reader with an interior insight into the hitchhikers' thoughts, the film adaptation resists such an approach entirely. Furthermore, we are not privileged to Isserley's thought processes in the film, because of the lack of voice-over narration. Therefore, while Faber's novel uses language to conflate the difference between humans and animals by using space invaders as an allegorical device, the film instead wonders what it is that makes us human: what is essential about human identity that an alien visitor to earth would struggle to apprehend?

Faber's novel drip-feeds the reader information as to who (and what) Isserley is, and why she picks up male hitchhikers by the side of the road. As Dillon's (2011) analysis shows, one of the subtle clues provided by Faber as to the purpose of Isserley's preying is in his use of language and third person narration to convey her perception of our planet and the vodsels who inhabit it. Faber's linguistic reversal, in calling the alien species 'human', and our human species 'vodsel', is one method identified by Dillon (2011, p.139) through which Faber performs a "...crucial textual method of destabilizing the reassuring divisions that we, the readers, as a species draw between ourselves and the animals we eat, experiment upon, or otherwise do "justified" violence to". Dillon writes that discourse has been central to the creation of difference between the human and the nonhuman, and Faber's novel repurposes this discourse, and argues:

While the renaming of human beings as vodsels serves to expose the function of discourse in general in creating, and challenging, species differentiation, the text's rhetorical devices demonstrate how this can occur in one particular way—that is, in and through figurative language. (Dillon 2011, p.141)

Dillon (2011) points to the early parts of the novel, at which point the reader still assumes Isserley is, like us, a human, where her description of the male hitchhikers she picks up is articulated in a language which animalises her prey. For instance, as Dillon (2011) notes, the first description of a hitchhiker provided to the reader by Isserley reads: "...a hairy youngster ... ambling along the side of the narrow road" (Faber 2000, p.5). This figurative language, used to place our human species within the discursive terrain of the animal, as viewed by an alien species, is repeated throughout the novel. Human beings are 'specimens', and their body parts are frequently equated to those of animals: a vodsel's swollen legs are "like a giant pair of salmon" (Faber 2000, p.108);

or, in the more humorously scabrous language Faber often employs, the tip of a vodsel's penis has "...a small hole like the imperfectly closed eye of a dead cat" (2000, p.185).

While Dillon (2011) convincingly argues that Isserley begins to feel empathy with her vodsel prey, I would argue that this is perhaps less of a driving force than her ecological empathy with earth's natural beauty and wonder. As Dillon (2011) states, Isserley does attempt to rescue the last vodsel she catches, and as her death approaches she begins to identify herself with a vodsel woman⁴⁰. This very brief and under-developed aspect of Faber's novel arguably becomes the structuring theme of Glazer's novel, to be discussed shortly. The growing sense of empathy with Isserley's vodsel prey in the novel becomes more apparent after a harrowing incident, where she is violently raped by one of the hitchhikers she picks up. Dillon (2011) argues that Isserley had seen vodsels as essentially docile and inferior animals, but this newly discovered ability for them to cause pain and instil fear (and it is not insignificant that this is through gendered violence) causes her to rethink the vodsels' differences to her species. But even after this experience, Isserley's difficulty in empathising with vodsels continues to be foregrounded by Faber. This is primarily evident through Isserley's interactions with Amlis Vess, heir to the throne of Vess Incorporated, a rebellious, beautiful, humanitarian (vodselarian?) who visits earth in secret to see for himself the horrors of the industrial production of vodsel meat for the wealthy on his home planet. One key scene after Isserley's sexual assault serves to highlight how her empathy remains more with the natural beauty of the earth than the vodsels who inhabit it. Isserley agrees to Amlis's request to see more of the earth before he returns to their home planet. As a flock of sheep walk past the car, Amlis asks Isserley if she had ever contemplated eating them.

Isserley blinked repeatedly, fumbling for something to say. How could he even think of such a *thing*? Was it a ruthlessness that linked father and son?

'They're...they're on all *fours*, Amlis, can't you see that? They've got fur – tails – facial features not that different from ours...' (Faber 2000, p.240).

Isserley's reaction makes clear that her empathy with our species hasn't extended that far, as Amlis pushes her on the fact that she happily kills and eats vodsels, but the thought of doing the same to sheep fills her with horror, again reiterating Faber's vegetarian-horror theme. Indeed, this sequence with Amlis is more remarkable for their mutual bonding over the earth's natural resources. While their home planet is referred to as a "slag-heap" (Faber 2000, p.260), the complacency we display over the earth's ability to be self-sustaining is marvelled at by the aliens. Amlis is amazed at the abundance of water, a precious and expensive resource on their home planet, found on earth. When he sees snowfall for the first time, Faber's (2000, p.244) richly decorative language conveys their sense of wonder:

⁴⁰ As Dillon (2011, p.149) states: "...a female vodsel is repeatedly referred to as a "woman" for the first time in the novel (eleven times in pages 294-95)".

Snowflakes began to whirly through the air, careering wildly, trembling, spiralling, diving against the windscreen. Amlis flinched. Then a few flakes blew in through the passenger window, settling on his fur...

He pawed nervously at the alien substance on his breast, then murmured in wonder as it melted between his fingers...

'This is... a miracle,' Amlis said at last. 'It's as if there's another sea, floating in the air.'

Isserley nodded eagerly: how intuitively he understood! She had often thought exactly the same thing herself.

While, as Dillon (2011) states, Isserley does begin to show a slightly greater degree of sympathy with the vodsels, this is largely outweighed by her appreciation for the earth's ecological beauty. At the end of Faber's novel, Isserley is involved in a car crash while driving a hitchhiker. She cannot, of course, be found by police or ambulance services, so she decides she must activate the car's self-detonating device. She asks a passer-by to move the hitchhiker out of the area before she activates the explosion. Her final thoughts are ones which display not so much her growing sense of empathy for the vodsels, but her appeasement at becoming one with the natural world she so admires.

The atoms that had been herself would mingle with the oxygen and nitrogen in the air. Instead of ending up buried in the ground, she would become part of the sky: that was the way to look at it. Her invisible remains would combine, over time, with all the wonders under the sun. When it snowed, she would be part of it,

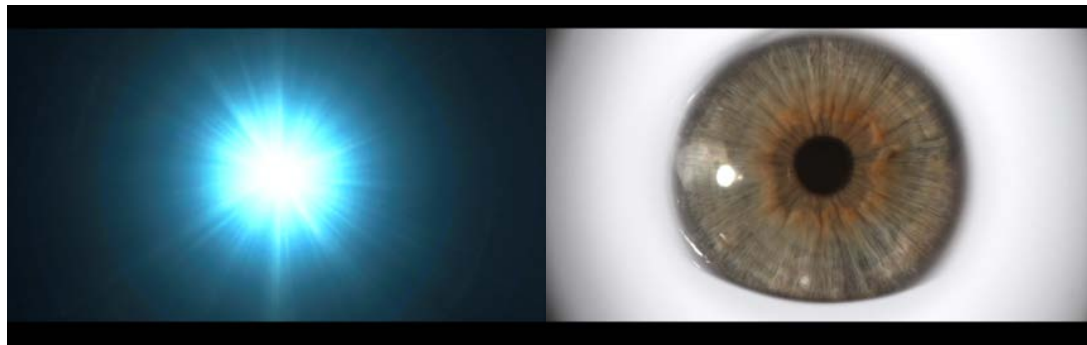


Figure 5: *Under the Skin*: Projecting the eye

falling softly to the earth, rising up again with the snow's evaporation. When it rained, she would be there in the spectral arch that spanned from firth to ground. She would help to wreath the fields in mists, and yet would always be transparent to the stars. She would live forever. (Faber 2000, p.296)

While *Sunset Song* begins with an immediate link to Gibbon's novel, thus foregrounding a degree of fidelity, the same cannot be said of *Under the Skin*. On a black screen the names of production companies give way to only two more credits: 'a film by Jonathan Glazer' and 'Scarlett Johansson'. A small circle of light appears in the darkness and Mica Levi's haunting, discordant score begins to set the tone. The light suddenly bursts through the hole: it now seems like the light from a movie projector in a darkened cinema. If modernism in cinema is often about making the viewer confront the form of representation, then this beginning can be effectively said to do so. But another look shows us this is not just readable as a commentary on the process of watching a film. The way that the light spills from a solid circle in the centre (the pupil) in sharp expanding lines creates two more circular spheres around the first (the iris), and we

might be looking at an eye. Of course behind the eye we have a lens, too, reiterating the projector/eye metaphor. This post-credit opening sequence is over 3 minutes long and culminates with the confirmation of the image of the eye, as seen above. If *Sunset Song* begins with a promise of fidelity of sorts, *Under the Skin* begins with a promise of the most flagrant infidelity. While it may not be immediately clear to the viewer, this opening is the construction of the alien, from the blackness at the beginning – which Glazer asserts is the only true image of the alien (Romney 2014) – to the appearance of the human eye, or the alien simulacrum through whose gaze the film will be filtered. The only sound to accompany Levi's tremulous and jarring score is Scarlett Johansson's voice, repeating words in an English accent – including 'film'. Glazer recorded Johansson's English accent dialogue lessons, and used them to aurally present the alien's own learning of the English language. This opening then indicates to the viewer that from the beginning we are witnessing the events in the film through an alien subjectivity. This is clearly at odds with Faber's novel, which drops subtle hint across the opening one hundred and fifty pages that our protagonist is not what we understand to be human. This indicates the ways in which Glazer must repurpose the figurative language identified by Dillon (2011) in Faber's novel, to find a way to represent the alien's subjectivity more cinematically. This discussion of the film's opening animates several themes which will now be pursued at greater length. First, it indicates the film's modernist sensibilities, as imbued by an arthouse, auteur director. Second, it provides us with an insight to how the film will perform a meta-commentary on the stardom of its lead actor, Scarlett Johansson. Third, the intrusion of Johansson's English accent points to the ways in which the film can be read through its portrayal of an alien visitor to post-devolutionary Scotland.

Modernism and Realism (Stardom and Gender)

As hitherto mentioned, a great deal of the reception of the *Under the Skin* marvels at the otherworldliness of one of the planet's most recognisable film actors masquerading as an alien on the streets of Glasgow. Indeed, cinematographer Daniel Landin states: "...putting a Hollywood star in a city like Glasgow was the nearest thing to an alien we could get!" (Stasukevich 2014)⁴¹. In this section I will discuss how *Under the Skin* provides a compelling example of how the arthouse film often features a blend between two seemingly opposite modes of cinematic storytelling: realism and modernism. But first, and in relation to that which will come later, I examine some aspects of the film's meta-commentary on contemporary Hollywood stardom. Indeed, Scarlett Johansson's wander through Buchanan Street Galleries, a shopping mall in the centre of Glasgow, past the Boots and Clinton Cards, plays to both the film's modernist and realist aspects

⁴¹ Though lest we forget that Brad Pitt, Johansson's previously attached co-star, had spent weeks filming *World War Z* in Glasgow only a few years previously.

at the same time. Such scenes are filmed with a heightened degree of verisimilitude, approximating a fly-on-the-wall documentary realism, with hidden cameras following Johansson. Indeed, Glazer often refers to the film as a take on *Beadle's About!*, a British television programme from the 1990s which featured the eponymous Jeremy Beadle in disguise playing pranks on members of the public, captured by hidden cameras (Collin 2014b). While on the surface, then, the film's aesthetic is at this point realist, drawing upon a neo-realist tradition, it also must be read by audiences as a modernist rupture because of Johansson's stardom. Her presence marks these scenes as decidedly un-real, as not possibly real or as hyperreal. There are many other ways in which *Under the Skin* exists in a liminal space between a realist and modernist mode of address, but I first wish to discuss how Johansson's star persona frames our reading of the film.

In his seminal work on stardom, Dyer (2003) writes that the phenomenon is best understood as one which highlights the tension between the individual and society. Dyer (2003) argues that this can be seen through a sort-of taxonomy of the self, between the binary opposites of private and public. The private self is opposed to the public self, and our fascination with Hollywood stars is evidenced through our desire to see beyond the public self into the private self – which we believe is more 'real'. Dyer elaborates his position in ways which are transferrable to the modernist/realist argument I have been outlining, writing:

... it is [stardom] promoting ideas of the individual and the natural in media that are mass, technologically elaborated, aesthetically sophisticated. That central paradox means that the whole phenomenon is unstable, never at a point of rest or equilibrium, constantly lurching from one formulation of what being human is to another. (2003, p.16)

To stretch this analogy, I propose that we could align realism in *Under the Skin* with Dyer's (2003, p.11) articulation of 'the public' (society/insincere/city/urban/artifice/social intercourse) and its modernist mode of address with 'the private' (individual/sincere/physical/body/sexual intercourse). The alien's public interactions in *Under the Skin* are those captured through the hidden cameras in the van which Johansson drives, and those which are recording incognito on the streets of Glasgow. The 'private' interactions are those which take place in an alien space, a derelict house in Glasgow where her victims meet their fate in a decidedly modernist or surreal fashion: the men walk towards a de-clothed Scarlett Johansson, entranced, naked, aroused at the promise of sexual intercourse. They are then subsumed within a black liquid, while Johansson stays on the surface. Yet, as Dyer's (2003) work indicates, this is an unstable and imperfect distinction. While the 'public' interactions in *Under the Skin* are filmed in a realist style they are not necessarily insincere, as I will discuss shortly, and their thematic concerns seem decidedly modernist. For example, the street scenes of Glasgow are filmed through the appropriation of a detached alien subjectivity. Subsequently the people on the street are not individuated and, whether in a nightclub or

a packed shopping mall, the behavioural patterns of the masses are made to seem alien by the flatness through which they are represented. While the man-consuming scenes take place in private, and their presentation is resolutely modernist in their challenging form and content, they offer something of the real, which is unreadable in public: lust, sexual desire, the body. But also, of course, whether in the private of the eerie blackness of the alien's lair, or the homely bedroom of a kind gentleman in rural Scotland, sexual intercourse is not possible: the alien does not appear to have been provided with the reproductive genitalia which such a task requires. I will return to this point later. But now I wish to focus on one particularly renowned scene in the film, which serves to highlight the instability of this argument, displays the film's modernist/realist fluidity and its meta-commentary on the stardom of Scarlett Johansson.

The film received some unusual publicity ahead of its release, through a very modern form of star/audience engagement: the internet meme, which we might read through a Baudrillardian understanding of simulacra and simulation. Baudrillard (1983) writes that in the postmodernity of late-capitalism the simulacrum has greater prominence than the original and the distinction between representation and reality is made invisible, so that we are left with only the simulation, and originality becomes a meaningless concept. The case of 'Scarlett Johansson Falling Down', as it became known, evidences Baudrillard's (1983) argument in a more literal way than his work details. After the film's festival release in autumn 2013, a photo appeared online of Scarlett Johansson tripping on a Glasgow pavement – a defining moment in the film's depiction of the alien's burgeoning sense of humanity. The scene marks the point at which human sincerity, challenging my appropriation of Dyer (2003), is displayed in public with the result an increased sense of human identification or understanding in the alien. After her fall, the alien is helped up by several passers-by, to a chorus of 'are ye alright hen?'. As discussed in the Bluray extras which accompany the film (Glazer 2014), this scene was shot with hidden cameras, with the passers-by chased down afterwards by production assistants to sign release forms so that the scene could be used in the film. Producer Jim Wilson was convinced this approach would not work, believing Johansson would be recognised (FilmNation 2014). Yet, she is not and, as Glazer suspected, the human instinct to help up a stranger who has fallen over on the street would occur naturally, and would be far more effective shot this way than in a scene populated with extras.

However, with the film not on general release at this point, the leak of a still image showing Scarlett Johansson mid-fall was believed by many internet users to be a photograph of Johansson actually falling down on the street, a rare moment where our stars are made that little bit more human by their fallibility which is, of course, precisely the narrative purpose of the scene in the film. Johansson's trip became an internet meme as her tumble was photo-shopped into a variety of poses in what passes for

humour in modern social media culture (Prakash 2013). What makes the phenomenon all the more interesting, particularly from the Baudrillardian perspective, is that the widely shared internet meme is not a still from the film at all, but is the work of paparazzi who, of course, have the knowledge of Johansson's stardom, which the passers-by in the film do not display. Therefore the surfacing of this image, and the representative power it connotes (movie star falls flat on face = they are just like us), is quite literally a simulation of an image – the 'original image' – which does not yet exist widely in the public domain before the release of the film. Of course, Baudrillard (1983) would posit that no image replicates the real any more, and that each image is a simulation of signs which, in fact, deny the image its reality. Yet taking a more literal interpretation of this provides interesting insight into how the film not only performs a meta-commentary on the nature of stardom, but how the film has *performed upon it* a similar ritual.

To return to Dyer (2003), his argument that stardom can be summarised as a process



Figure 6: Screaming children in *Under the Skin*

which is restless and continually vacillates between different definitions of what it is to be human can also be applied to the narrative of *Under the Skin*. The alien's journey from dispassionate, femme-fatale temptress to the woman who meets her demise through gendered violence, is marked by a greater empathy with the human race than is apparent in the novel. Indeed, Glazer's belief that the film is ultimately about having "faith in mankind" (Tobias 2014), is apparent in the film's departures from the novel. Allied to the aforementioned scene above, there are several others which bookmark the alien's increasing curiosity about humanity. The first such scene follows the film's most harrowing and alienating moments. Seeking prey on a secluded beach on the east of Scotland, the alien begins to seduce a Czech man living in a tent nearby. When a family picnicking are swept to sea in an attempt to save their dog from drowning, the man, in a swimmer's wetsuit, goes to help. Failing to save the family, he lies exhausted on the beach, before the alien bludgeons him over the head with a rock. As she drags her victim across the beach we see, in the background, a small child wailing uncontrollably.

This, of course, makes no impression, on our alien stalker, who departs the beach with prey intact and the child left screaming. A few shots later, the alien's ally, the motorcycle man, or 'The Bad Man' in the parlance of the script, returns to the beach to eliminate any traces of the Czech man. The child is still distressed and crying, and struggles to its feet in search of aid. The desertion of the child by both the aliens clearly serves to highlight their inhumanity and lack of empathy. However, the image then cuts to Johansson in her white van as a squeal is heard and her face, for the first time, loses its impassivity. Her facial expressions convey her mind trying to recall the sound and its importance. A look to her right shows another child, strapped into a booster seat in the parallel car, screaming and distressed. This suggests that, in fact, those earlier shots mark the first moment at which something of the human species has penetrated the female alien's consciousness.

The flatness associated with modernist art is not only readable in the film's utilisation of an alien subjectivity, but also in the muteness of Johansson's remarkable performance. As the argument above alludes to, Johansson's responses to the humanity unfolding in front of her are the only means by which the audience has of trying to decipher their meaning, as opposed to the novel's use of her interior narration. Herzog (2016) quite adroitly describes how:

Johansson's face serves as a screen throughout the film, an extended Kuleshov experiment in which we watch her looking, endlessly gazing through the window of her van—it is difficult not to project our own desires onto that gaze, a gaze that can accommodate a wide range of interpretations, none of which are ever substantiated.

The alien's journey from dispassionate to curious continues through a number of other key scenes, most notably the pavement tripping scene, but also, crucially, in the rapturous sequence of images which immediately follow it which, I argue, not only furthers this growing empathy or curiosity with the human race but, crucially, a sense of the alien going from, in the words of Jonathan Glazer, an 'it to a she' (FilmNation 2014).

When writing of the "fey elusive women" which reoccur in Scottish culture, Caughie (1990, p.15) had in mind the type popularised by Sir Walter Scott's fictions, and later personified by William Wallace's wife Murron in *Braveheart*, as noted by Edensor (2002, p.148). In this gendered trope, women are pursued by hyper-masculine males in the mist-shrouded, romantically depicted Scottish Highlands. Does *Under the Skin* provide us with the most interesting take on the fey elusive 'woman' yet? This alien inhabiting a female human form prowls Glasgow for males to seduce and harvest, who will be consumed as an expensive delicacy on her home planet (something not obvious from the film's narrative). The film ends with a violent reversal of roles, as the alien is hunted down, raped and murdered; indeed a similar fate which befalls Murron in *Braveheart*, though there is not space here to consider the anti-English rewriting of

history which prompts this narrative contrivance in Gibson's film⁴². Osterweil (2014, p.45) calls the film "one of the most important feminist interventions in recent cinematic history". I have used female pronouns to describe the alien throughout, though a sensible case to avoid this could be made. Faber's novel makes clear that our alien protagonist Isserley is female, and that her alien race also has male members. The issue is more complicated in the film. While Glazer frequently states that the alien goes from "an 'it' to a 'she'" (FilmNation 2014; Glazer 2014), he also argues that the alien exists on a realm beyond our conscious understanding, and trappings of gender. At the end of the film, after a violent sexual assault, the alien's human skin is removed, revealing a black female form beneath. This, would seem to confirm that we can read the alien as a she, however Glazer argues:

...I don't feel like that *is* the real body... To me it was the next layer – I don't think you feel like you've seen the alien, you've seen the inside...The closest you see of the alien in this film, as far as I'm concerned, is an entirely black screen. (Romney 2014)

Nevertheless, Glazer's insistence that by the end of the film the alien is a 'she', or is at least beginning to understand female human existence, alongside the centrality of the objectification and sexualisation of women apparent in both novel and film, result in the use of the female pronoun being the most accurate way to refer to the nameless alien in the film.

⁴² Besides, Colin McArthur (2003) has already quite excellently and provocatively done precisely this.

The point at which the film makes clear this female identification, is immediately following the alien's tumble on the pavement. A series of shots of people, primarily



Figure 7: From 'an it to a she' in *Under the Skin*

women, going about their daily lives in Glasgow, are eventually motivated by a shot to show us the peering eye of (we assume) the alien, reiterating the opening of the film. We've seen these shots before in the film: the flatness with which they are presented make us feel that they are bewildering and strange. The frying of a fish, the use of a mobile phone on a cigarette break, a *Big Issue* seller on the pavement, a woman in devil horns on a night out: a perplexing montage of what it means to be human (and female) in a big city in the 21st century. Where Mica Levi's score is normally discordant and threatening, here it becomes symphonic and vaguely uplifting.

This sequence was not premeditated, as Glazer and editor Paul Watts discuss in the Blu-ray extras (Glazer 2014) it came from of the edit, after watching hours upon hours of this hidden camera footage. It offers a more pronounced interpretation of the cross-fading montage I identified at the end of *Sunset Song*. Here, the alien's identification with the human race is beginning to build, as the shots cross-fade incompletely and are layered on top of each other in a golden hue, before Johansson's impassive face forms a centre. The effect is then abruptly removed and all that remains is Johansson's face, lit by a passing street lamp momentarily before it is plunged into blackness. This sequence signals the moment in which the alien begins the journey from an 'it to a she', but its last shot foreshadows the film's ending. If we read the sequence as the formation of a female identity, assembled through the montage of women on the Glasgow streets, what of the way it ends? Johansson's impassive face in the blackness of her van, whose passing

underneath a street light plunges the image into darkness. If this is Glazer repurposing the brief dalliance with female empathy in Faber's book, as identified earlier, what of the way Glazer intersects Faber's ending?

The alien's journey of discovery, of becoming a woman, sees her abandon her mission abducting Glasgow's men, and she escapes to the west of Scotland where she meets a friendly local man who takes her in and gives her shelter. In another similarity to *Sunset Song*, the alien's burgeoning femininity finds her gazing at her naked body in the mirror, wondering what its purpose is; wondering why it so enraptures the men whom she has seduced. After an unsuccessful attempt to have sex with The Quiet Man – his film credit – where it seems to be revealed (as is the case in the novel) that the alien's female form is surface only, and does not extend to reproductive genitalia, she escapes again in horror. This time she is met by another man, The Logger, who begins to rape her before inadvertently ripping off her skin amidst the violence. As her skin peels off to reveal the black form beneath, he returns to set her alight. As with the book's ending, her atoms mingle with the chilly rural atmosphere, but this ending is not afforded the quiet satisfaction of the novel. Where the insight into Isserley's subjectivity in Faber's novel repeatedly reiterates her sense of wonder at earth's natural resources, Glazer's film allows for no such reading. If, as Glazer argues, the film is about having faith in humanity then how does this ending reflect this theme? If anything, the alien's existence becomes more precarious the more she self-identifies as human and female, and this ending, while true to the atmosphere of the film (and narrative of the novel), would seem to indicate that it is this very faith in humanity which has led to such a violent demise.

Landscapes and Nation in *Under the Skin*

The ending of the film not only relates to the ways in which it engages with the appropriation of a human, female identity. It is also imbued with a representative power because of its setting in the Scottish 'Highlands'. Marmysz (2014, p.32) calls *Under the Skin* an 'incomplete' example of "the myth of Scotland as nowhere in particular", one of a number of recent films which begin to move towards "the full obliteration of Scottish distinctiveness". Marmysz (2014, p.28) writes that films such as *Under the Skin* are more preoccupied with telling stories of "transcultural and transnational interest". For Marmysz (2014, p.38), *Under the Skin*'s Glasgow setting is irrelevant and unimportant: the Glaswegians only have broad accents to emphasise "the generally strange, vaguely threatening and exotic nature of the location". Certainly *Under the Skin* may not flag the national setting in the way films like *Filth* or *Sunshine on Leith* do, but its setting is not narratively unimportant, and at certain junctures the film does clearly flag its setting both geographically and temporally. While Marmysz (2014, p.39) believes that in *Under the Skin* "The landscape acts merely as a backdrop against which a universal drama of

loneliness and dislocation plays out”, this can be reasonably contested. Not least by Glazer, who argues at length:

I dug my heels in about shooting it in Scotland, because, from reading the book, it had the atmosphere in my head that was so connected to my interest. It felt so right, I could see it. I could never remove it from there, and I never wanted to. There had to be a kind of wilderness to the film, and there isn't much of a wilderness anymore to most of the British Isles, because there's 75 million people. You can't do a road movie in Britain the way you can in America, but you can in Scotland, because I think it's the least populated part of Western Europe. There's a wilderness there, and there's also something mythic about it. The landscape is extraordinary, and the weather is extraordinary, all those elements and the light and the four-seasons-in-a-day that Scotland is famous for. The unguarded, real beauty of the people who live in Glasgow that brighten the edges of this wilderness, it just had everything for this story. We wanted to put it where we were to begin with, and then we wanted her to flee into a wilderness from there, and it has both in abundance. (Tobias 2014)

Furthermore, this idea of Scotland-as-wilderness is a familiar structuring device in such stories. Not only the film which invaded this case study's opening paragraph, *Devil Girl From Mars*, but it is also apparent in an earlier Hollywood science-fiction B-movie film, *The Man From Planet X* (Ulmer 1951), in which an alien invasion is forestalled on a remote Scottish island. The trope abounds in the comedies *I Know Where I'm Going!*, *Whisky Galore!* and *Local Hero*. However, as Martin-Jones (2005) argues, it can also be seen in several films depicting the sexual healing of English visitors to post-devolutionary Scotland. Martin-Jones (2005) describes how in the films *Regeneration* (Mackinnon 1997) – which is, incidentally, an adaptation – and *The Last Wilderness* (Mackenzie 2002), English visitors are provided with rejuvenation, and the tools with which to rebuild their individual sense of identity through their interactions with the Scottish Highlands. Martin-Jones (2005) reads this as national allegory: Scotland, in this period beginning to come to terms with a sense of differentiation from England and Britain, helping its English visitors to do the same.

Yet how does this relate to *Under the Skin*'s English visitor? As Connor (2016) notes, in contrast with Marmysz (2014), one cannot but read an English woman with a posh accen, driving around Scotland – Glasgow particularly – in a white van without a consciousness of the national allegory at play here. Connor (2016) writes that “...in a film as allegorically invested as *Under the Skin*, the English/Scottish divide is also emblematic”. He argues that this tension plays on the legacy of the New Labour era of politics, closely aligned to the ‘the white van man’ stereotype, which has, as Chapter Three articulated, brought about a further de-coupling of Scotland and Britain. Indeed, Connor (2016) furthers this socio-political context by pointing to the “doomed” nature of New Labour's approach to the complexities of state and nation within British politics. We might even extend this link to the reference in Chapter Three to George Robertson's comments that devolution would “kill nationalism stone dead”, the idea being that New

Labour's move to devolve powers from Westminster to Edinburgh would settle Scotland's constitutional status for the foreseeable future. Connor (2016) furthers this analogy, in terms of independent cinema: "The analogy that is emerging here — US:UK::England:Scotland — depends on a particular ambiguity at heart, one that allows England to stand in for a more general British context even as that context appears on screen in its increasingly devolved state". This argument runs along similar lines to the approach being set out in this thesis about the ways in which small national cinema makes itself globally visible in a market with larger English-language competitors. It also mirrors Petrie's (2000) earlier argument about the devolved status of Scottish cinema, and the film might reiterate the tensions which exist in this constitutional settlement. The alien's English accent is explained in the novel as a result of the vast amount of British television Isserley watched when she arrived on our planet in order to learn the language. But as this is not presented in the film, how are we to read the alien's use of an English accent as anything but allegorical? Why wouldn't Scarlett Johansson maintain an American accent? Why wouldn't her alien masters give her a Scottish accent so she could better blend in with the locals? As we see her strip naked a dead female at the beginning of the film (who we assume to be her predecessor), we know that the aliens have been doing this kind of thing for a while – long enough, one imagines, to appreciate the difference in accent. Maybe the English accent, as Connor (2016) suggests, is also bound up within structures of class: working class Glaswegian men finding a 'posh English bird' driving a white van difficult to resist.

The film's use of familiar Scottish iconography is also illuminating in this regard. Perhaps relating to Berrie's application form to Creative Scotland, the film's shift from the urban to the rural is marked by an increasing 'Scottishness'. What is interesting here is that Faber's novel is entirely set in the Highlands, and never ventures south of Inverness, with the Kessock Bridge acting as something of a barrier which Isserley is reluctant to pass. However, the film's shift of location to Glasgow may, as Marmysz (2014) claims, find a de-emphasising of any sense of local significance. Yet as the alien begins to identify more with the human race, and particularly its female members, she moves north to McArthur's 'feminine' spaces of the Scottish Highlands. While, as aforementioned, the film's 'flagging' of the national (Hjort 2000) is not as overt as *Filth* or *The Last King of Scotland*, it does still feature this aspect, though the question might be: what is the thematic resonance of this flagging? Let us consider some examples of this flagging. When the alien is listening to the radio for news about the missing family swept off to sea⁴³ we hear Kaye Adams, a talk show host on BBC Radio Scotland, discuss the fact that next year, 2014, is an important one for Scotland, with the independence referendum on the horizon, as well as the Commonwealth Games and the Ryder Cup. Given that this comes immediately after the invented news bulletin of the

⁴³ Something retained from the book: Isserley regularly listens and watches the news to find out if anyone is investigating the missing people she has abducted.

missing family from the beach, it shows the efforts that Glazer, and the sound design team, went to in order to make the local specificity apparent.

When the alien moves from the urban to the rural, Glazer uses the iconic landscape of the least populated part of Western Europe (in Glazer’s (FilmNation 2014) terms) to augment Faber’s novel and also, as Gillian Berrie’s Creative Scotland application promises, turn this iconography on its head. In one of the arresting shots for which Glazer’s work is critically revered, a haar is whipped across a loch beneath snow-capped mountains by a fierce wind. Moments later, the alien abandons her white transit van (and, adopting Connor’s (2016) approach might we say the last vestiges of New Labour Britain?) and is subsumed by the mist. We see Johansson’s face lose its passivity, becoming curious as she exits her van to take in the atmosphere.

Glazer cuts from a close-up of Johansson’s face which, again due to the excellence of her performance, shifts to a subtle register of delight, to an extreme long shot of the alien walking from the mist into the clearer air, along a suitably scenic ‘Highland’ landscape. From this point on the flagging is more apparent. In a tartan-clad tea room on the banks of a loch, the alien tries, comically unsuccessfully, to eat chocolate cake. In a shot which seems designed to perpetuate a male gaze, with a fetishistic close up of Johansson’s lips, she slowly moves the cake into her mouth, before chocking and gargling to the bemusement of the other customers. After meeting The Quiet Man on a bus, he takes her to get a few messages, including the tartan-packaged *Scottish Plain*, before inviting her to eat with him at home. Here, a short clip of Tommy Cooper performing a skit serves a



Figure 8: From the urban to the rural in *Under the Skin*

dual purpose. The gibberish language he spouts as a sort-of magic spell to make a spoon fly from a glass jar indicate the strange absurdity of the human race to the alien. But, also, it furthers the sense of Scotland as a place lost in time, as is a common trope of cinematic representations of the Highlands. In the living room, a comedian dead for

more than 30 years plays on the television; in the kitchen, the radio plays Deacon Blue's *Real Gone Kid*, a song released by the Scottish band in 1988, while The Good Man washes the dishes and the alien tries to tap out a beat on her fingers. Of course, no visit to the Highlands would be complete without a visit to a castle, but in the reversal of the representative cinematic tropes of Scotland, this is no glamorous trip to a romanticised and heroic past. Like the haar which rolls across the loch, Tantallon Castle – which is actually on Scotland's south-east coast, near North Berwick – is presented as a hostile, claustrophobic and unwelcoming environment. Cinematographer Daniel Landin articulates the film's desire to play with familiar representations of Highland Tartanry, stating that the site was chosen because "...it's old and dramatic, but not very pretty" (Stasukevich 2014).

After the failed attempt at intercourse with The Quiet Man, the alien flees to nearby woods, near Drimsynie in Argyll, west of Loch Lomond. This is also not a particularly Highland landscape, being only an hour and a half away from Glasgow. Furthermore, the woods here are also populated by alien invaders. The sitka spruce trees to be found all over the Scottish landscape, and here in Drimsynie, were imported from North America, and commercially planted by landowners, ironically, in the aftermath of deforestation during the twentieth century's World Wars; a point lamented by Chae Strachan in *Sunset Song*. Therefore, while the film's shift away from the urban promises a move from modernity, and surrealism, towards tradition and nature, it is, in fact, nothing of the sort. This is a Highland artifice both in how the film engages with iconic Scottish scenery, and the fact the scenery itself is not in the Highlands, where even the woodland is alien. However, the film's reception indicates that these scenes are read as taking place in the Highlands, with all the connotative power that such representation holds. Reviews in *The Guardian* (Robson 2014), *The Independent* (Aftab 2013), *Sight & Sound* (Wigley 2014), *The New York Times* (Holden 2014a) and *Variety* (Foundas 2013) all refer to the film's use of the Highlands. But, more than this, most the film's reviews note the prominence of the its Scottish location, with Bradshaw (2014) going further to ask if the alien is: "...the advance party of a colonising power that has conquered England and is coming north? Johansson's alien has clearly hit a Hadrian's Wall of trouble in these misty lands and found that the Scots are not so easy to subdue".

How notable is it that the alien's last place of shelter is a bothy in the woods, above the bed of which hangs a Lion Rampant flag? Given the precise attention to detail Glazer treats every shot with, this is not circumstantial. The bothy, then, represents the film's 'Highland' fling in microcosm: rural Scotland seen as a place outside of modernity and as a safe refugee. More than this it might be argued to be a *colonial refuge*, in Jones's (2006) terms, for the Lion Rampant flag is the Royal Banner of Scotland, the use of which is (supposedly) restricted solely to those which represent the Sovereign in

Scotland. Jones (2006, p.189) identifies a tradition of representing the Highlands as a place which stands in for English visitors as “...a convenient colonial refuge from modern urban life”. But in this most unreliable of films it is nothing of the sort. Our alien visitor is awakened in the bothy by The Logger, a man working in the area – with an English accent – who tries to grope her, before hunting her down to rape and murder her at the edge of the forest. Where Martin-Jones (2005), Jones (2006) and Caughie (2007) find that the Scottish Highlands are often represented as a sexually restorative place for English visitors, here, the reverse is true. Not only is it the place in which our English female visitor finds that not only is sex not possible, but that its very prospect brings upon violence and murder. In Scotland’s urban environs the alien’s seductive power over men is total, and the film perpetuates her gaze in its modernist subjectivity. In the ‘Highlands’ the gaze abruptly shifts: ‘it’ becomes a ‘she’, and this is marked by the typically male gaze shot of Johansson’s lips in close up in a tea room eating chocolate cake.

Conclusion

McArthur (1994) writes that the Scottish Highlands are feminine in their romantic connotations, and Macdonald and Sillars (2008), argue that rural landscapes are often used purely as spaces to be traversed by men, with women depicted as a prize to be obtained in these spaces. *Under the Skin*, seen in these terms, offers the viewer a violent reversal of expectations. The end of *Sunset Song* reinforced its female protagonist’s sense of identification with landscape, through an identity-forming montage. *Under the Skin* offers, on the one hand, something similar: the alien’s burnt embers mingling with the falling snow, in a visually bracing reconceptualization of the novel’s end. However, this ending is primarily striking because it seems to offer a repudiation of the idea of the Highlands as a sexually restorative landscape for alien visitors. What is interesting here is that while the alien visitor is nominally ‘English’, the confrontation between modernity and pre-modernity is between Glasgow and its rural environs. While much of the literature around the film reiterates the idea that Glasgow is readable as a ‘place out of time’, because its inhabitants could not recognise Scarlett Johansson, it is, in fact, in the film representative of modernity. The identity assembling montage I discussed earlier uses a number of shots of people glued to their mobile phone screens, and the city is seen as populated with a vibrant mass of people, whether exiting a Glasgow Celtic football game⁴⁴, or drinking and dancing excessively in a nightclub.

⁴⁴ Though interestingly the Glaswegian man picked up by the alien in the aftermath of the game is wearing the similar green and white colours of the great Edinburgh side Hibernian. The cinematic representation of Hibernian fans is troubling in this period. Alongside the man meeting his death in *Under the Skin*, *Filth* finds a Hibs fan guilty of having sex with an underage girl, and threatened with an unpleasant time in HMP Saughton by Hearts-supporting Bruce Robertson.

In *Under the Skin*, then, we have a Scotland represented through a city-urban landscape of industrial modernity, which empowers its female protagonist. The shift to the pre-modernity of the 'Highlands' reveals an unsafe, and representatively unstable space, where national symbols are more frequent, and sexual liberation is rendered violently unattainable. What *Under the Skin*, then, seems to do is refract a tendency seen in other arthouse films of the period which, to use Street's (2009) terms, "re-place" Scotland. As with *Morvern Callar*, which similarly uses a detached female subjectivity, and avoids romanticised rural Scottish imagery, *Under the Skin* seems to destabilise and fragment traditional ways of thinking about gender, landscape and national identities. Similar to *Sunset Song*, the film, though in different ways, seems to represent a devolutionary-era cultural milieu in Scotland which is confident enough to play around with the shifting identities made possible by the loosening of ties with Britishness, but the still distant prospect of full state-hood, the point made by Caughie (2007) in his analysis of *Morvern Callar*. Yet, as Connor's analysis (2016), shows, this does not mean that the film's 'Scottishness' is not an important way in which to understand the film. As this chapter has shown, the film text, and its accompanying para-texts, are buttressed by the discourses of Scottishness: from the film's production documents, in which we can read the importance of aligning the film with Creative Scotland's sense of what a Scottish film should be; to the film's reception which makes much of the Glasgow/Highland setting; and finally to the film's innovative deconstruction of historically and representatively charged Scottish landscapes.

Chapter Five: Adaptation & Popular Scottish Cinema: *Filth* & *The Last King of Scotland*

The preceding chapter outlined the elusive nature of trying to define an arthouse cinema, and the chapter which follows engages with a similarly challenging endeavour in grappling with the term ‘popular cinema’. To begin with in this chapter on Adaptation and Popular Scottish Cinema, I examine *Filth*, the fourth adaptation of Irvine Welsh’s work, which animates the three primary descriptors of popular cinema as outlined in this introductory section. Its market success, refashioning of popular culture, vivid and vulgar cinematic aesthetic (Bordwell 2010) are all clearly identifiable. Then I look at *The Last King of Scotland* and the ways in which the film engages with prior existing discourses of Scottishness and Britishness. It, similarly, can be clearly aligned within the parameters of popular cinema as set out above. Its large haul at the box office, its vivid visual construction and narrative turn towards action and sentimentality near its conclusion, alongside its awards acclaim all point to its status as an example of popular Scottish cinema.

Filth

Around 15 minutes into *Filth*, DS Bruce Robertson approaches a man in an Edinburgh flat, repeatedly taunting him with the phrase “stoat the baw” (Baird 2014), and one wonders how (or if) non-Scottish audiences understand the scene. Granted, the context, which shows DS Robertson and DS Lennox blackmailing a man for information by using their knowledge of his relationship with a girl below the age of legal consent, may allow for an interpretation, but the cultural specificity of the phrase ‘stoat the baw’ is surely lost on those not from Scotland’s central belt. The phrase translates as ‘hit the ball’, and is a colloquial term used in Scotland to describe a child molester. The etymology of this seems unclear, but one might surmise that the term became appropriated for this use to describe adults who would participate in a kid’s game like stoat the baw, in which a ball is bounced off a wall by players, to gain their confidence and trust. Where the previous chapter looked at how adaptations in contemporary Scottish cinema are often framed through discourses of a European arthouse auteur cinema, the first case study in this chapter looks at adaptations in the popular Scottish cinema. What the scene discussed here indicates is the promise of greater local and national specificity of *Filth*, in comparison with the two case studies in the Arthouse Adaptation chapter, but I probe throughout the chapter the extent to which *Filth* offers the similarly complex engagements with the national as the preceding examples.

The release of *Filth* in the summer of 2013 provides a clear example of how adaptations can be read as indicators of the cultural, social and political discourses of their era. *Filth*, Irvine Welsh’s third novel, was published in 1998, a year before a Scottish Parliament reconvened in Edinburgh, and almost three hundred years after the previous one had

voted itself out of existence. Jon S. Baird's film adaptation was released in cinemas just a year before Scotland voted in a referendum on independence from the United Kingdom, giving a unique timescale to the adaptation process, which almost completely spans Scotland's devolutionary period. This chapter will argue that an examination of the role Irvine Welsh has played within the 'adaptation industry' in Scotland, and his self-awareness of this role, is indicative of some of the ways in which small nations achieve visibility in the global screen marketplace. It also provides an example of how Scottish national identities are negotiated in print and on screen during the first fifteen years of the twenty-first century. To begin with I will provide a contextual background, incorporating both the novel's publication in 1998 and the release of the film in 2013. I will show how the critical acclaim of Irvine Welsh's debut novel, *Trainspotting*, and the enormous success of the film adaptation of the same name, popularised particular discursive narratives for Scottish, and British, culture in the 1990s. Utilising the work of Murray (2012a), as introduced in Chapter One, I will subsequently show how Irvine Welsh's career has followed the trajectory of what Murray would term a 'star author'. That is, an author whose celebrity significantly frames the adaptation of their work, and an author who is self-aware in the role they play in the contemporary media landscape. I will explain how the success of *Trainspotting* has in many ways shaped the range of texts deemed viable for the adaptation industry in the context of Scotland. This will also involve a consideration of the film adaptation's para-texts, that is marketing materials and production documents which support this argument.

As Martin-Jones (2009a) notes, films in the Scottish cinema can often use a comedic mode to interrogate complicated and serious issues. This chapter will explain how the adaptation of *Filth* uses comedy to examine national identities, alongside universal themes around psychological trauma and mental health, through a broad, bawdy and bodily comedy mode which is steeped in local and national specificities, but also adorns particular national imagery and signifiers to appeal to global audiences. I will highlight some of the key themes and characterisations of Welsh's novel, which engages with Scottish national and regional identities in complex ways. In thinking through *Filth*'s status as an example of popular Scottish cinema, I will also look at the value and effect of the film's use of a mode of broad, scatological comedy. The film seems to correspond to Martin-Jones's argument that "...indigenous Scottish comedies can be understood as 'edgy' comedies, at once aware of their use of existing stereotypes or other identifying markers of Scottishness that appeal universally whilst simultaneously exploring serious themes under the cover of often rather uncomfortable laughter" (2009a, p.26). Added to this, director Jon S. Baird's film adaptation will be given consideration for the ways in which it retains, yet modifies, some of Welsh's thematic concerns, while side-stepping others. In doing so I address Martin-Jones's (2009a) arguments about the ways in which

popular cinema, involving modes such as comedy, is often seen in opposition to art house/auteur cinema, such is one of the structuring concerns of this thesis.

Literary Vandalism and the Star Author

Since the publication of *Trainspotting* in 1993, Irvine Welsh's work has become something of a phenomenon in Scotland, Britain and across the globe. Robert Morace (2007) calls Welsh's work, particularly his debut 1993 novel *Trainspotting*, a 'signifier' of the cultural landscape of the 1990s, the influence of which was enhanced by the 1996 film adaptation of the same name. A number of Welsh's other novels and short stories have since been adapted for the screen, with *Filth* widely regarded as the most successful adaptation since *Trainspotting*, not least by Welsh himself (Baird 2014)⁴⁷. The less well regarded *Acid House* (McGuigan 1997), scripted by Welsh, and *Irvine Welsh's Ecstasy* (Heydon 2011), have also been released, while a loose adaptation of *Porno* (Welsh 2002), and sequel to *Trainspotting*, *T2: Trainspotting* (Boyle 2017), was released in early 2017. It is also worth noting that during the promotion for *T2: Trainspotting* a stand-alone Begbie film, based on Welsh's novel *The Blade Artist* (2016), was also being mooted (Pulver 2017). Welsh has also written for television, working with Jimmy McGovern and sacked dock workers on *Dockers* (Channel 4 1999), and Edinburgh-set programme *Wedding Belles* (Channel 4 2007), which features a number of his themes, stylistic flourishes and preoccupations, though this time from a female perspective. His desire to work across media has been evident during the promotion for *Filth*, during which time he revealed that he was working on a new screenplay, saying: "The way it is these days, you can't just have a book or film or TV series, you've got to have the lot" (Ford 2013). The script Welsh was working on might have been an adaptation of his most recent novel at the time, *The Sex Lives of the Siamese Twins* (2014), as he spoke of having written an adapted screenplay for the novel immediately after finishing it (Leadbetter 2014). It may also have been a sequel to *Spring Breakers* (Korine 2012), after Welsh was hired to write the script (Child 2014), though neither film has, as of early 2017, managed to receive production funding. Another mooted project was discussed in the early part of the twenty-first century, with Welsh scheduled to write and direct a football hooligan movie called *Soul Crew* (BBC 2003). Perhaps this was squeezed out of the market by the release of a number of films looking at football hooliganism in this period, such as *Football Factory* (Love 2004) and *Green Street* (Alexander 2005). Most recently, a script written by Welsh charting the career of the Scottish record producer Alan McGhee (discoverer of *Oasis*) was turned down for funding by Creative Scotland. This led to an accusation by the director attached to the project, Nick Moran, that Creative Scotland deemed the project "not Scottish enough", though the response from the public arts agency seems to indicate that

⁴⁷ Written before the release of *T2: Trainspotting*.

the project did not have secure enough financial backing behind it (Ferguson 2017). While there is not space here to consider the rather loaded discursive reaction to Creative Scotland's decision from Moran⁴⁸, this most recent film project is another example of Welsh's flexibility and desire to work across different mediums, as well as his awareness of how the cultural industries function.

The publication of *Trainspotting* in 1993 not only thrust Irvine Welsh into the public eye, it also arrived just a year before James Kelman's masterpiece *How Late it Was, How Late* (1994) won the Booker Prize amid considerable controversy. Kelman's novel was declared "deeply inaccessible" by one of the judges due to its stream-of-consciousness use of Scottish vernacular (Winder 1994), while one of the UK's foremost cultural commentators, Simon Jenkins, wrote in *The Times* that the award amounted to "literary vandalism" (Lyll 1994). Scottish literature written in a variety of Scots' vernacular was seen as a provocation which provided opposition to the British literary establishment. *Trainspotting* was also long-listed for the Booker Prize in 1993, but failed to make the short-list after two judges threatened to resign from the process, complaining about the novel's alleged anti-literary merits, forcing the removal of it from consideration (Kelly 2005; Morace 2007). While the novel was the subject of consternation for the judges of the Booker Prize, it received widespread praise amongst literary critics and sales ballooned from its initial print run of 3,000 to more than 150,000 copies by the time of the release of the film (Morace 2007). Petrie (2010) further notes that sales of the novel subsequently rose to around 500,000 copies in the five months after the film's release. This relationship between the novel's initial success, the film's success and the subsequent renewed success of the novel, gives an interesting insight into the workings of the adaptation industry, where the goals of individuals (author, literary agent, publisher, screenwriter, director, producer) align to a common and continuing success across different mediums. Morace (2007, p.67) links the success of Irvine Welsh's subsequent career to the "commercially driven aesthetic choices made in the process of adapting from page to screen" in John Hodge and Danny Boyle's film adaptation. The wider effect of Welsh's success is described by Squires (2007, p121) who writes that "Scottish literature became fashionable" after *Trainspotting*. Bernard & Hubbard (2007, p.39) similarly argue that "the stimulus for renewed international interest" in Scottish literature came from both the novel *and* the film, a point also noted by Caughie (2007). Morace (2007, p.13) adds that the impact of this success was "...especially seen in British fiction, in what was published and how it was read", with

⁴⁸ After all it is not as if Creative Scotland only fund "Scottish" films, as their backing of *'71* (Demange 2014) and *Starred Up* (Mackenzie 2013) indicates. If Moran's claims about the film being shot in Scotland are true, then there is no reason Creative Scotland would not support the project, as they also did with films such as *Cloud Atlas* (Twyker, Wachowski and Wakowski 2012) or *World War Z* (Forster 2013). Creative Scotland will not, however, support a project that does not have bonded funding from elsewhere, a long-held practice dating back to Scottish Screen's £1m funding of the disastrous 'next *Trainspotting*' *Life of Stuff* (Donald 1997), which returned less than £4,500 from a very limited release (Pendreigh 1999).

Welsh's success essential in instigating new cultural trends in both the British publishing and film industries and also, significantly, in promoting Scotland, and Scottish culture, in both literary and cinematic fields. As noted the prevailing discourses of this era around Scottish literature framed writers such as Welsh as a disruptive, particularly Scottish, counter-culture force to the perception of English literature as bourgeois. This was also bound up with notions of class, as a profile in the *New York Times* of Welsh and his contemporaries makes clear: "In Scotland, writing is a form of protest by the alienated, a subversive act, and subversion and alienation are themes that resonate with Europe's emerging, post-cold-war youth culture" (Downer 1996).

While Murray's (2012a) examination of the role of literary prizes within the adaptation industry focuses on the canonisation of literature, and subsequently the conferring of established literary cultural capital upon texts, thus giving them approved status as material for adaptation, it is instructive to see this working subversively in the case of Welsh and *Trainspotting*. *Trainspotting* provides opposition to the cultural associations of the Booker Prize, yet became the recipient of what Bourdieu (1993) defines 'symbolic capital'. That is, Welsh's work was disregarded by a representation of British cultural elitism, as the Booker prize judges denied it cultural worth, but this ultimately helped lead to its recognition in other ways. *Trainspotting* partly becomes desirable as an adaptation not because it was afforded critical prestige by its literary prize winning credentials, but because it appeared to reject everything that such awards stood for. Welsh (*Telegraph* 2012), like Kelman, has repeatedly attacked the cultural associations of the prize, declaring it a "highly imperialist-orientated" award which still has an "anti-Scottishness" problem. Much of this counter-culture narrative can be seen in the ways in which Welsh's work is marketed and publicised. The confrontational imagery of *Trainspotting*'s original sleeve cover, with its ghostly skeletal imagery, is accompanied by a blurb from Kevin Williamson's Rebel Inc which claimed that the novel "...deserves to sell more copies than the bible" (Welsh 1993). This was aligned with sensationalist media coverage of the book and its status as the 'most shoplifted novel of all time' (Morace 2007). The novel was not publicised as appealing to traditional literary markets, although its apparently scandalous nature appealed to the middle classes too, leading to accusations in some quarters of the novel functioning as a voyeuristic journey into the world of the underclass for an urbane readership. Indeed, McGrath (2013, p.27) writes that "In truth, *Trainspotting* needed just about everybody to make it a phenomenon. It sold well in prisons, but depended on *Guardian* readers and their equivalent in North America to support it in order to create the 'phenomenon'". The book has subsequently been seen as a cultural milestone for Britain in the 1990s, appearing on a number of 'best of' and 'top ten' lists, awarded from such literary donors of prestige as *The Times* and the booksellers *Waterstone's* (Morace 2007).

As mentioned previously, the success of *Trainspotting* in literature and film (and it is worth noting that it has also been successfully adapted for the stage on several occasions) is then integral to the formation of new paradigms within the publishing industry across the UK, as the ‘Welshian’ brand became a crucial marketing tool with which publishers could appeal to the same young, anti-establishment markets which Welsh had so successfully mined (Ferrebe 2010). The ways in which Scotland was represented and received in cultural terms for local and global audiences, was also undoubtedly influenced by Welsh and *Trainspotting*, particularly in its difference to the other runaway Scottish cinema success of the mid 1990s, *Braveheart*. In terms of Scottish literary adaptations, its pervasive success is indicative of how the adaptation industry “...functions systematically to favour, exclude, or generally shape the range of texts available” (Murray 2012a, p.77). Filmed adaptations of Alexander Trocchi’s *Young Adam* and Alan Warner’s *Morvern Callar* were released in cinemas at the beginning of the twenty-first century, and the influence of the Welsh phenomenon on the appearance of both is not difficult to discern. Despite the more arthouse mode of address of those films, as already discussed, both can be seen as indicative of the cult, outsider, Scottish novel, similarly to *Trainspotting*. Despite claiming to have never read Trocchi before writing *Trainspotting* (Schoene 2010), Welsh’s work has often been compared backward to Trocchi, whose heroin addiction and lascivious narratives were well known by Scotland’s literati, if not the general public. Alan Warner, on the other hand, was marketed widely as ‘the new Irvine Welsh’ upon the publication of his début novel *Morvern Callar* in 1995. Not only that, but the original sleeve cover for *Morvern Callar* was emblazoned with a quote from Welsh, declaring Warner as one of the most “talented, original and interesting voices around” (Warner 1995). Therefore Welsh confers symbolic capital to Warner, an inheritor of a Scottish literary landscape in renaissance, in a great part fuelled by Welsh. In addition, Welsh’s success confers symbolic capital back to Trocchi; *Young Adam* was republished in 1996 by Rebel Inc, who originally published Irvine Welsh. These relationships provide evidence of the ways in which the adaptation industry relies on the mutual successes of the screen and book industries. It is also again appropriate to return to Bourdieu’s theorisation of cultural production at this point, through which he describes how ‘subversive’ art becomes ‘consecrated’ and appropriated by the “makers of taste” (1993, p.80). It is worth quoting Bourdieu’s (1993, p.81) description of how a variety of social agents operate in the field of cultural production at length:

... the production of the work of art as a sacred, consecrated object, [is] the product of a vast operation of *social alchemy* jointly conducted, with equal conviction and very unequal profits, by all the agents in the field of production, i.e. obscure artists and writers as well as ‘consecrated’ masters, critics and publishers as well as authors, enthusiastic clients as well as convinced vendors.

Irvine Welsh's rise from establishment outsider to 'consecrated' master, whose worth is utilised by 'convinced vendors' is a useful way in which to consider how this writer has come to shape the range of texts available in the publishing sphere, their adaptation for the cinema and the thematic and aesthetic representations of Scotland in the era that followed.

Production, Distribution, Exhibition and Reception

Released in 1998, *Filth* was only Welsh's second novel since *Trainspotting* and his first for two and a half years, after 1995's *Marabou Stork Nightmares*. The marketing campaign for the novel again made great play on Welsh's apparently controversial, counter-culture image, with the cover sleeve depicting a mean-looking pig wearing a traditional policeman's helmet askew. Rumours spread that the police force in Southampton demanded that the book not be displayed in the windows of book shops (Kelly 2005, Morace 2007), while Baird, who would later write and direct the film adaptation, claimed that the book's provocative imagery and marketing piqued his interest on release (Baird 2014). The novel was Welsh's biggest seller since *Trainspotting*, selling 250,000 copies in its first two years of publication which encouraged Miramax-Hal, a brief British subsidiary of Miramax, at that time run by the Weinstein brothers, to purchase the film rights to the novel. The way in which the success of the novel, the orientation of the British publishing industry and subsequently the adaptation industry, relied upon the *idea* of Irvine Welsh is expressed by Morace (2007, p.89) who argues: "*Filth's* success derives at least as much from Welsh's earlier successes and cult status as from the new novel's literary merits. It certainly benefited from deft marketing". Squires (2007, p.124) goes so far as to call Irvine Welsh a "consumable marketing dream and, in the high sales, a publisher's bankrolling bad boy". Yet despite Welsh's success, and the success of *Trainspotting*, *Filth* had a troubled journey to the screen. A script was commissioned by Miramax-Hal and a first draft written by Dan Cavanagh, but subsequent legal difficulties, not least of which was the splitting between Miramax and Hal, resulted in the project being lost for years in development limbo. However, Welsh remained confident that the book he always felt would make the best film of his novels would eventually make it to the big screen, declaring in an interview: "There was so much interest in *Filth* back in 1998, especially on the back of *Trainspotting*, and this one was seen as the banker" (Big Issue 2013). *Filth* eventually resumed its journey to the screen after director and writer Baird bought the rights to the novel himself after a chance encounter with Welsh during which he enthused about the novel and his desire to see it filmed (Baird 2014). The film was produced by UK-based Steel Mill Pictures and Maven Pictures, had a myriad of pan-European funding from Belgium, Germany and Sweden, and, crucially, pre-sold distribution rights to Lionsgate, for the UK, and Magnolia Pictures, for the US, resulting

in a budget of around £3 million (McNary 2012; Mitchell 2012). In this sense the film is a typical example of the precarious nature of independent film production in contemporary Scotland, reliant on the largesse of individual producers and European public subsidy. As with the Luxembourg Film Fund in the case of *Sunset Song*, *Filth* took advantage of subsidies in Sweden, through Film i Väst and the use of studio facilities north of Gothenburg. While the novel features a debauched jaunt to Amsterdam, the film shifts this to Hamburg, because of the generous subsidies offered from the German Federal Film Fund (Meza 2012). Post-production on the film took place in both Sweden and Belgium, as well as in the UK. Reiterating the ways in which the film had to scrape together finance from a variety of sources, the film has a quite astonishing 46 producers, co-producers, executive producers and assistant producers listed on its IMDB page (IMDB 2013).

Two of those executive producers are Irvine Welsh and James McAvoy, with Welsh using his star persona to help raise the visibility of the project and also attach authorial credibility. McAvoy's role as the alcoholic, misogynist, racist DI Bruce Robertson is often discussed in the production para-texts for its unlikeliness. Baird and Welsh, on the Bluray extras, talk about their initial reticence around McAvoy, not because of any doubts about his acting abilities, but because of his youthful, clean-cut star persona (Baird 2014). Baird describes their initial meeting as follows: "...in walked James wearing a baseball cap, looking about 15 years old...and as soon as we started talking about the character, James completely changed into this grizzled, middle aged cop" (Magnet 2013). McAvoy's performance as Bruce becomes another way in which the adaptation is sold to those already familiar with the novel. As Stam (2000a, p.60) notes, one of the unique effects of film, in comparison to the novel, is the ability to engage with a "...thespian intertext formed by the totality of antecedent roles". In *Filth*, McAvoy's reputation as the nice, posh boy from *Shameless* (Channel 4 2004-13) or *Starter For 10* (Vaughan 2006); the serious, respectable performer in heritage films such as *Atonement* (Wright 2007), *Becoming Jane* (Jarrold 2007) and *The Last Station* (Hoffman 2009); or the big-name Hollywood action star, seen in *Wanted* (Bekmambetov 2008) or *X-Men: First Class* (Vaughn 2011), is therefore used in a similarly subversive and disruptive way as the novel/film text's other promotional discourses. Stam (2000a, p.61) concludes that: "The director can also have the performer play against the intertext, thus exploiting a realm of tension not available to the novel", which we can see operating in the case of the casting of McAvoy as Bruce Robertson.

However crucial McAvoy's attachment to the project is in encouraging investors to back the film, and it is a crucial condition of Creative Scotland's involvement (Appendix I), his star profile is arguably dwarfed by that of Irvine Welsh, whose clear and well publicised links to the film throughout the adaptation process are indicative of Murray's (2012a) conception of the 'star author'. The adaptation industry relies heavily on a

conception of the author dating back to the Romantic era, in which the text solely originates from the author's creative, individual genius. This romantic ideal of the author is reinforced at every opportunity, even though the collaborative nature of film-making and, particularly, adapting already existing material to a new medium would appear to undermine such a notion (Murray 2012a, p.28). This can be seen in the marketing for the film, which relies heavily on the star persona of Irvine Welsh, as opposed to the director Baird. There are no in-depth *Sight and Sound* interviews with director Baird, as was the case for Terence Davies and Jonathan Glazer, the two auteurs of the preceding chapter. The film poster, and subsequent movie tie-in book cover, utilise the image of the pig and the policeman from the novel's original cover. The film poster also announces the film as arriving "FROM THE CREATOR OF TRAINSPOTTING", the reference clearly intended to draw the audience's mind to both *Trainspotting* the book *and* the film. International posters, interestingly, labelled the film more overtly as arriving from Irvine Welsh, with the German poster declaring it "Irvine Welsh's Drecksau" [translation: 'filthy swine'].

As in *Trainspotting* and *Acid House*, Welsh also has a cameo role in this most recent film adaptation of his work which although cut for theatrical release arrives as an extra on DVD and Bluray, and was released for free online as part of the publicity campaign in the press (Edinburgh Evening News 2014). Again this conforms to the conception of the star author, and their importance in publicising adaptations, with Murray (2012a, p.45) stating: "Public alertness to an author's cameo role bestows authorial imprimatur upon a screen adaptation – a writerly benediction especially important where fan readerships are restive about the possible travestying of a beloved book by the Hollywood machine". Yet while this demonstrates a promotional desire to raise public awareness of the author's involvement in the project, it also demonstrates the influence of Baird who, as director, decided not to include Welsh's brief appearance in the film. Baird and Welsh debate the cutting of Welsh's performance as a newspaper reporter in a good-natured manner on the Bluray extras, yet Baird's decision to drop the rather superfluous scene indicates a strong-willed desire to assert his own authority on the film, ensuring that the world of the film isn't ruptured by an ironic nudge to audiences familiar with Welsh (Baird 2014). Welsh's authorial approval of this adaptation can also be seen through his wide availability in publicising the film in the media marketing campaign of its theatrical and home releases. Added to this, a newer form of authorial 'benediction' can be seen in Welsh's repeated promotion of the film on his Twitter account (Welsh 2013). With over 250,000 followers on the social media site, Welsh is able to directly, and in a seemingly personal and unfiltered manner, market to an already interested readership, thus strengthening the bond between author and adapted film. Again, this reinforces the ways in which the figure of the author is pressed into service across differing media platforms by an adaptation industry which understands the public's desire for "...an individualist explanation for cultural phenomena" (Murray

2012a, p.48). The giving of authorial approval can be seen in other marketing para-texts which surrounded the film's release. For example, in a video interview to promote the film on Facebook (2013), Welsh discusses moments from the book he'd wished made it into the film, mentioning not only his aforementioned cameo – "My scene that that little bastard Baird cut out" – but a number of other, more risqué scenes from the novel which hit the cutting room floor. Again, Welsh reiterates his support for Baird, noting repeatedly that the director "made the right decision" to cut scenes which may have worked on paper, but didn't quite work on film (Facebook 2013).

The importance of the persona of Irvine Welsh is also reinforced in the film's funding application to national arts body Creative Scotland. In the 'Film Briefing' (Appendix G) submitted along with the funding application, producer Ken Marshall and writer/director Jon S. Baird set out their vision for the film, in which the first item is a 'note from the author', Irvine Welsh. Again, this corresponds to Welsh's star author persona and his ability to bestow authorial prestige upon the project, by explicitly giving his approval for the project. Added to this, Welsh sets out the film's link to *Trainspotting* very clearly, writing: "With Jon and Ken's (producer Ken Marshall) work ethic and love of the material, they remind me very much of Danny Boyle, John Hodge and Andrew Macdonald with *Trainspotting*" (Appendix G, p.2). Therefore from the film's first documented interaction with funding body Creative Scotland, the Irvine Welsh phenomenon, with *Trainspotting* in tow, is invoked and made explicit. Creative Scotland are being assured they can rely upon the star-presence of Irvine Welsh, and also on the bankability of a *Trainspotting*-like adaptation. Jon S. Baird furthers this link, writing that the film will be shot through with a "heightened sense of reality; something no doubt associated with an Irvine Welsh adaptation" (Appendix G p.8). Yet Baird also seeks distance from *Trainspotting*, in his insistence that the soundtrack for *Filth* will, unlike Boyle's earlier Irvine Welsh adaptation, offer an ironic aural accompaniment to the film, mining so-called 'guilty pleasures' rather than the counter-culture cool of *Trainspotting*.

The nature of the film's pitch for investment can also be seen in the subsequent 'Investment Assessment' document produced by Creative Scotland to consider the film's bid for funds. Assessor Robbie Allen, writes:

Filth is a film adaptation of Irvine Welsh's cult novel and will [be] an entertaining piece of mainstream cinema that will be recognisable to an international audience as Scottish. One of the most successful Scottish films is 'Trainspotting' based on Irvine Welsh's novel and it is hoped that this will echo that success and promote Scotland's talent. (Appendix I, p.3)

The Investors' Assessment goes to great lengths to stress the project's Scottishness, something which of course corresponds to Creative Scotland's brief for funding film projects. All three criteria that guide Creative Scotland's investment decisions were met: Scottish subject matter, Scottish personnel involved in production and production spend in Scotland. Therefore the project's approval and funding by Creative Scotland is bound

up not only in the past successes of its star author, Irvine Welsh, but also the desire to provide a bankable screen representation of Scotland, with literary heritage, within the context of the global film industry. The producers' application for investment from Creative Scotland is notable for stressing the birthplace of the film's director, Aberdeenshire, before adding that Baird is a "...fiercely patriotic Scotsman; something that will be heavily publicised..." (Appendix H). As discussed in the preceding chapter in relation to *Under the Skin*, the ways in which these application forms presenting a courtship dance, couched in national discourse, seems evident. There is also the understanding at this point that the film will be aimed at the 'mainstream' rather than the international arthouse film festival circuit, with the funding application (Appendix H) keen to stress the "commercial partners" who are already aligned with the producers to ensure good international distribution.

As mentioned in the introduction to this chapter, *Filth* was a relative success at the UK box office, returning £3.9 million (BFI 2014a). However, it fared less well internationally, with a very limited release in the US, opening in just three cinemas on its opening weekend, bringing in less than \$35,000. The overseas territory in which it had most success was, perhaps surprisingly, Russia, where it returned almost \$1.25m (Box Office Mojo 2014). Indeed, it is interesting to note that both *Sunset Song* (\$159,714) and *Under the Skin* (\$2,614,251) fared better at the US box office, than *Filth*, which would have seemed on the surface to have reasonable potential to perform well. In total, nearly 70% of the box office total for *Filth* internationally came from the UK and, as we have seen, 32% of the UK total came from audiences in Scotland, meaning that 20% of all of the money returned to *Filth*, some £1.3m, came from cinemas in Scotland. Partly, this can be attributed to clever marketing strategy from Lionsgate UK, which released the film in Scotland a week before releasing it in the rest of the UK. From 32 cinemas the film grossed just shy of £250,000 in its opening weekend, more indeed than *Trainspotting* managed in 1996, although, of course, that film went on to gross more than \$70 million worldwide becoming the most financially successful film, in terms of budget/profit ratio of that year.

I will consider the extent to which *Filth*'s inability to gain a wide release in the United States is, in part, down to the greater local/national specificity apparent in the film text, compared to *Trainspotting*, for example, in the section that follows. But we can also read this in the discursive reactions to the film's release. In his review in the *New York Times*, Holden (2014b) adds his obligatory lament about Scottish dialogue: "...the characters' Scottish accents render swatches of the dialogue impenetrable"; while praising James McAvoy's performance and reiterating the aforementioned discourse that he is playing against type by commenting that "...you can never again look at him the same way". The lineage of *Trainspotting*, the persona of Welsh and the star turn from McAvoy are

the structuring discourses for the majority of the film's reviews. Barnard (2014) calls McAvoy's performance a "stunning departure", while noting that the film's violence, surrealism and comedic despair "echo similar devices in *Trainspotting*". Kermode (2013) writes that it is a film which "...has to work hard to avoid unflattering comparisons with what remains the defining Irvine Welsh screen adaptation [*Trainspotting*]"; but also commends the film's "admirable fidelity to the spirit of the novel", something which will be touched upon shortly. Continuing the theme, Bradshaw (2013) writes "Filth is a bizarre, dyspeptic vomit of despair in a violent world where everyone in the lineup is Begbie"; Collin (2013) argues that "...Boyle's film [*Trainspotting*] still plays like a firework rammed up the exhaust pipe of British cinema...Filth feels like more of a cult concern than a cultural one"; while Macnab's review (2013) notes that the film "...doesn't have the formal inventiveness of *Trainspotting*" while also drawing comparisons in how the two films represent Scottishness. The Scottish accents are similarly troublesome for Lodge (2013), who also reiterates the ways in which the leading role is "...an exercise in opening out McAvoy's amiable screen persona". The theme continues in the *Hollywood Reporter*, where Dalton (2013) writes that McAvoy performs "... an impressive shift away from his usual clean-cut roles" and notes the divergences between the film and Welsh's more overtly sadistic novel.

Harkness (2013) offers perhaps the most insightful look at the film adaptation, in ways which are most pertinent to the textual analysis which follows. While also writing of the inevitable comparisons with *Trainspotting*, and praising McAvoy's performance, Harkness (2013) alights upon the curiously "unmoored" nature of the film, which doesn't retain the socio-political specificity of Welsh's novel. Harkness (2013) argues that while *Trainspotting* "...felt thoroughly plugged into the cultural and political zeitgeist, Filth seems curiously unengaged with the world around it". Taylor (2013) similarly notes that the novel's ironic political commentary of the working-class socialist invader (Bruce's tapeworm) in a belligerent Thatcherite body is absent from the film. This is an intriguing point, as one of the reasons attributed to the success of *Trainspotting* was precisely how Boyle's film adaptation lessened the local, national and socio-political specificity of Welsh's novel. Petrie (2004, p.103) writes that *Trainspotting* was "...a 'British' cultural product as opposed to the more narrowly conceived Scottish frame of reference defining Irvine Welsh's original novel". In a similar vein, Martin-Jones (2009b, p.118) argues that the visual design of *Trainspotting* "...creates a sense of universalised urban outskirts, a depressed urban anyplace". Smith (2002) and Murray (2015a) both point to *Trainspotting*'s utilisation of an American Indiewood cinematic sensibility. Indeed, a justification made by Irvine Welsh for making *Acid House*, was precisely *Trainspotting*'s lack of local specificity, and McGuigan's film is far more uncompromising in its use of Welsh's language than

Trainspotting is. What Harkness's (2013) comments indicate are the ways in which *Filth* appears to 'perform the nation', in appearing to offer greater local/national specificity in its clear flagging of its Scottishness, and its more overt use of Welsh's vernacular than Boyle made use of in *Trainspotting*. Yet, the film text itself doesn't retain the socio-political bite of Welsh's novel which, as Ehrlich (2013) notes in his film review, uses Bruce as a cypher through which to analyse the Scottish working class in the post-Thatcher era; nor does it update this to the contemporary era, ripe with socio-political and cultural discourse around national identity.

Textual Analysis

Filth's narrative tracks the downward trajectory of the life and career of policeman Bruce Robertson, an Edinburgh-based law enforcer whose right-wing, racist, misogynistic, misanthropic, homophobic, heavy-drinking, cocaine-snorting, 'hard man' persona is served up to the reader as a grotesque caricature which masks Bruce's inner insecurities and mental health problems. Bruce is leading an investigation into the murder of a Japanese exchange student (in the novel this is a Ghanaian journalist), and sees this as an opportunity to further his career prospects. Both film and novel reveal the other side to Bruce; the child who cannot escape the guilt and complicity he feels over the death of his younger brother. In the novel, a tapeworm frequently interjects across the text in sans serif font, seeming to probe Bruce's inner conscience, in a similar manner to the ways in which God interjects across the print of Jock McLeish's fetishistic rantings in Alasdair Gray's 1982, *Janine*. Taylor (1998), reviewing *Filth* in the Observer, notes that Welsh is engaging in Scotland's "professional pastime", in his examination of a divided individual, and the root of that division resting in his feelings of guilt. In this light, *Filth* interrogates one of Scottish literature's most persistent themes, that of the Caledonian Antisyszgy, as discussed previously. Running through *The Private Memoirs and Confessions of a Justified Sinner* (Hogg 1824), *Strange Case of Dr. Jekyll and Mr. Hyde* (Stevenson 1886) and 1982, *Janine* (Gray 1984), among many others, this references this idea of contested binary personalities within one being, often psychotically expressed and read as indicative of the Scottish nation and its inhabitants (Craig 1999). On this front, Welsh's insistence that Bruce is not a narrator to be taken at face value is made evident from the beginning of the novel, with a self-deprecating jibe at his own success (1998, p.37):

So that's what they call art now, is it? Or some fuckin schemie writin aboot aw the fuckin drugs him in his wide mates have taken. Of course, he's no fucking wi them now, he's livin in the south ay fuckin France or somewhere like that, conning aw these liberal fuckin poncy twats in tae thinkin that ehs some kind ay fuckin artiste... baws!

There are many more in-jokes littered throughout the text which indicate that Welsh intends Bruce to be seen as unreliable, untrustworthy, and without redeeming qualities, primarily, perhaps, in the character's support for Heart of Midlothian, the rivals, of course, to Welsh's beloved Hibernian. Welsh's novel begins with the description of the murder of Efan Wurie which, the novel's end reveals, was committed by Bruce – and which he is tasked with investigating – in a racially motivated attack resulting from his wife's new relationship with a black man. The film, perhaps understandably, lessens some of Welsh's more unpalatable material, and tries to better explain Bruce's lamentable behaviour as a mental health disorder. The film does not reveal Bruce to be the murderer of the Japanese student, but does similarly reveal that Bruce cross-dresses as his estranged wife Carol. Furthermore, the tapeworm from the novel (Bruce's conscience) is replaced by a psychiatrist played by Jim Broadbent, who serves much the same purpose in revealing Bruce's traumatised past. In the analysis which follows I examine recurring themes across both texts, including, masculinity and British-Scottish nationalisms, the social vs. the individual, and how the film operates as popular cinema and the 'edgy Scottish comedy', identified by Martin-Jones (2009a).

Self-mutilating the Scottish 'hard man': National identity and masculinity

The most obvious indication that Welsh's novel is interested in playing with stereotypical and traditional depictions of Scottish masculinity can be seen in the naming of protagonist Bruce Robertson. As Kelly (2005) notes, this inversion of the name of Robert the Bruce, a figure inextricably linked to Scottish nationalism, highlights the ways in which his novel will engage in a subversive manner with established or institutionalised notions of myth, tradition, Scotland and Scottishness. On this point, Schoene (2004, p.135) asserts that:

...Welsh's depiction of Scottish nationalism in *Filth* is devastatingly pessimistic, not least because of its dubious choice of protagonist. If Bruce is the new Scotsman, then the new Scotland is not a postcolonial nation rejoicing in its newly soon independence but, on the contrary, a compulsively autocratic power...

However, Schoene's (2004) reading of *Filth* arguably diminishes the deliberate subversion of the text. Written in the years leading up to the Scottish Parliament's resumption in 1999, one can read *Filth* and the hyperbolic characterisation of Bruce Robertson not as a premonition for the kind of Scotland - "a compulsively autocratic power" - that Welsh perceives as being born through increasing national sovereignty, but rather one which must be authoritatively rejected for a new, culturally-diverse, aspirant nation to emerge. This is personified in Bruce's conflicted self, one which cannot accept the injustices of its birth and childhood. As Bruce's tapeworm reveals, his real father is a repeated sex-offender who had raped his mother. He was subsequently raised by another man, never receiving the fatherly love afforded to his younger brother, whose death Bruce is implicated in after an accident at a coal slag. The guilt and self-loathing which

cripples the adult Bruce from his childhood (and which Taylor (1998) finds tedious) is subsequently hidden beneath his brutish exterior, and his exaggerated sense of masculinity. March (2002, p.28) writes that the representation of Bruce verges on the “...caricaturistic and the ridiculous, in the process exposing the meaningless of ‘hard man’ models”. Therefore, rather than reading Bruce as an embodiment of the ‘New Scotsman’ as Schoene (2004) does, he can be read as an embodiment of all that the ‘New Scotland’ must leave behind; namely a Scotland that is traumatised by its subnational status and the perceived injustices of it, and one which disguises this through stereotypes of working-class masculinity. That the death of Bruce’s brother is inextricably linked to the death of the Scottish working classes and masculine industry, through its location at a coal mine is indicative of the way Welsh’s narrative links the hollowed ‘hard man’ persona to the British establishment, and the entrenched conservatism of the early 1990s. By imbuing Bruce with an authoritarian representation of a Britishness-Scottishness, Welsh then calls for the modern Scotland to refute the injustices of the recent past in order to move confidently towards the future, something which is made graphic by the end of the novel, as Bruce’s psychological descent culminates with his suicide.

Furthermore, Schoene’s (2004) interpretation of *Filth*, not only arguably misreads the grotesque caricature of Bruce Robertson, and the text’s clear irony, it also diminishes authorial intention. Welsh’s long-standing support of Scottish independence, despite his frequent criticisms of nationalism and the Scottish National Party, is well known. Indeed, in a 1999 interview in the *New Statesman* (Riddell 1999), Welsh’s analysis of the Scottish political landscape ahead of the first elections of the Scottish Parliament is prescient. He describes his dismay at the “...moribund infrastructure of deadbeats and conmen in the Labour Party that has dominated politics in central Scotland for so long” and predicts that Scottish independence is inevitable due to the “terminal decline” of British identity (Riddell 1999). Given that this interview is only a year after the publication of *Filth* it seems likely that Welsh’s depiction of Bruce Robertson is indeed a caricature of the confused, polarised Brit-Scot who takes pride in long-forgotten battles (Bannockburn), while supporting Thatcher’s Britain and its war with the miners. There are several mentions of increasing political sovereignty in Scotland, routinely met with disdain by Bruce, as seen in the following passage:

- Well, Inglis says cheerily, - we’ve got our ain parliament now. Lit’s hope we make a better job of it!
- That’ll be a load ay fuckin nonsense n aw, I snort. –Whose fuckin shout is it? If we cannae git organised tae get tae the bar wir no gaunny be able tae run oor ain affairs! (Welsh 1998, p.257)

While we must be wary of associating the author with the text too closely - a point made clear in Welsh’s (2016) Twitter biography: “Towering intellectual. Profound wit. Fantastic lover. Hard bastard. And (obviously) writer of fiction” - Schoene’s (2004)

argument that *Filth* is a pessimistic premonition of the worst excesses of Scottish nationalism to be unleashed with greater political sovereignty can be reasonably contested.

It is instructive to utilise Cairns Craig's (1999) theory of the 'fearful and the fear-inspiring' at this point. Craig (1999, p.52) argues that the "...mutual dependence of the fearful and the fearless is the recurring moral problem posed by the modern Scottish novel", and we can see its reoccurrence in the case of *Filth*. Craig (1999) invokes these terms to explain the contemporary engagement with the aforementioned Caledonian Antisyzygy, with protagonists in contemporary Scottish literature often conflicted between their own fear (of powers greater than themselves) and their ability to inspire fear through their appropriation of power. In this sense Bruce Robertson's external, state-approved fear-inspiring persona aggressively masks his fearful internal conflicts, woven explicitly into the text by the voice of Bruce's tapeworm (and rendered in the film through Baird's use of Jim Broadbent as a delirious doctor). As detailed above, Bruce is fearful of coming to terms with his own existence, his bastard birth and unloved childhood. This can be read as allegory for the modern Scottish nation, whose birth in the Union of 1707 was voted for by its political class despite widespread public opposition (Devine 2012a, McCrone 2001). This fear is then masked by Bruce's 'fear-inspiring' outward persona, which ties into the Scottish 'hard man' representation so commonly found in contemporary Scottish fiction. Yet ultimately this 'hard man' exterior results in psychological deterioration and, in a quite literal sense, the "self-mutilating ethic" that Craig (1999, pp.54-55) sees in Welsh's prior work, *Trainspotting*.

The way in which Bruce is used as a cypher for Scotland's petty grievances of the past, and their manifest mutation of the present, is exemplified in a typically invective section of the novel which directly links his authoritarian and racist projections of power to the representation of the past, and a 'blood and soil' nationalism increasingly irrelevant to the future:

-Aye, says Gus Bain, - Scotland's a white man's country. Always has been, always will be. That's the way ah see it at any rate, and ah'm too long in the tooth tae change now, he chuckles. A good auld boy Gus.

- Precisely Gus. Ah mind when ah took Carole and wee Stacey tae see that *Braveheart*. How many pakis or spades did ye see in the colours fightin for Scotland? Same wi *Rob Roy*, same wi *The Bruce*.

- Aye, says Andy Clelland, - but that's a long time ago now.

- Precisely. We built this fuckin country. Thir wis nane ay them at Bannockburn or Culloden when the going was tough. It's our blood, our soil, our history. Then they want tae waltz in here and reap all the benefits and tell us that we should be ashamed ay that! We were fuckin slaves before these cunts were ever rounded up and shipped tae America! (Welsh 1998, pp.46-47)

Not only does Bruce relate exuberant nationalist pride in Scotland to ethnic chauvinism, but there is also a clear linking of such attitudes to a perceived victim status ("We were fuckin slaves..."). Welsh's disavowal of nationalistic representations of the past

corresponds to Craig’s (1999, p.21) statement that: “In Scotland, far from the Scottish past being the medium through which the nation could rediscover and remake its identity, Scottish history had ceased... to have anything but destructive implications...”. It is also worth noting that Robertson’s demented sense of national identity is arrived at through cinematic representations, primarily from Hollywood. We may also read this as an example of McArthur’s (2003) ‘Scottish Discursive Unconscious’, which, as discussed in Chapter Three, argues that the pervasive influence of cinema has shaped aspects of the Scots’ view of themselves, and their history.

The film, released in cinemas in 2013, also relies upon an engagement with Scotland and Scottishness in both its material production (as seen in the Creative Scotland documents referred to previously) and symbolic production. Like Welsh’s novel, Baird’s film engages the audience with expectations of familiar representations of Scotland and Scottishness from the very beginning. But before this point it indicates how it will soften the character of Bruce Robertson. The Japanese student who is murdered at the beginning of the film is not murdered by Bruce, but by a gang of peroxide-blond youths led by actor Martin Compston. The body is discovered by Carol Robertson, ostensibly Bruce’s wife, but as the film reveals at the end, actually Bruce in drag. Immediately following this an introductory scene shows Bruce walking out of Edinburgh Castle and into Edinburgh’s recognisable Grassmarket area, as his voice-over details uniquely notable Scottish achievements: “...the television, the steam engine, golf, whisky, penicillin and, of course, the deep fried mars bar” (Baird 2014). His voice-over narration and the traditional Edinburgh location are juxtaposed with images which aim to undermine any patriotic or glamorised sense of Scottishness, therefore adapting the novel’s suspicion about exuberant, ethnic nationalism.



Figure 9: Undermining Scottish nationalist essentialism in *Filth*

Upon referring to Scots as a “uniquely successful race” Bruce glances towards a selection of apparently typical Scottish inhabitants: overweight, ginger-haired people who smoke while pregnant, chomp through their fried food and take a swig of Buckfast, the aperitif of choice for those from the West of Scotland. Bruce then walks down Victoria Street, where a kilted bagpiper plays outside a whisky shop, before bullying a

little boy in the Grassmarket and eventually ending up at Police Headquarters. Outside the station is an A-board reiterating the film's Edinburgh-specificity, showing the city's Evening News paper's headline, which ties these scenes in the same temporal space as the scenes which precede it, in announcing the murder of the Japanese student. While the majority of the film was shot in Glasgow (and the police station looks suspiciously Glaswegian), this globally recognisable Edinburgh imagery – indeed the locals are shot standing underneath a street sign for the Royal Mile, just in case the specificity was not immediately obvious – serves several purposes. It locates the action within a visual iconography of Edinburgh-as-heritage site, which is given even more prominent treatment in popular adaptation bedfellow *Sunshine on Leith*. But it also offers a very locally specific engagement for Scottish and British audiences, who can appreciate the stereotypes around the unhealthy Scots (the 'sick man' of Europe etc), and it mirrors the antipathy natives of the city feel upon hearing the skirl of the pipes of Edinburgh-as-tourist-theme-park as they go about their daily business. In this sense, these scenes indicate the film's adoption of an edgy mode of comedy from the beginning, from Bruce's bullying of a child to his disdain for popular signifiers of the Scottish nation. Perhaps our introduction to Bruce walking out of Edinburgh Castle is also Baird's nod to the Detectives' namesake, Robert the Bruce. Given what we learn about Bruce Robertson during the course of the film, it seems unlikely he would enjoy a visit to the castle as a tourist. The film which follows quite thoroughly undermines any sense that this Bruce is to be recognised as a national hero.

In this sense Baird's film is performing a rather complex degree of fidelity in its opening scenes. As with Welsh's novel, it opens with the racially-aggravated murder of an outsider, introduces us to Carol Robertson and then Bruce's persona, particularly emphasised in the use of voice-over. Boyle and Hodge's *Trainspotting* crafted an entirely new opening bearing no relation to the opening of Welsh's novel, with Renton and Spud careering down Princes Street after a spot of thieving in one of the street's nondescript stores. Indeed, for anyone unfamiliar with Princes Street, *Trainspotting*'s opening does little to locate the viewer in an Edinburgh, or indeed, Scottish, setting. Where's *Filth*'s voice over is specifically about the Scottish nation, *Trainspotting*'s infamous 'Choose Life' introduces us to the drug-taking nihilism of its central protagonists, but does little to situate the action, beyond McGregor's soft Scottish accent.

Bordwell's (2010) argument around the broadly comedic and vulgar aspects of popular cinema can also be read in these opening scenes. Not only the aforementioned shots parodying the gulf between tourist perceptions of Edinburgh and the local schemies' culinary habits, but also the introduction to the film's other characters, in the scene which follows, which begins with a gag structured around Bruce's flatulence which is

taken from the novel. Baird's predilection for a visually exuberant mode of comedy, to heighten the pugnacious and invective language of Welsh's novel, is here apparent in the introduction to Bruce's rivals for the promotion. Where *Trainspotting* introduced us to Renton's associates through freeze-frames at a five-a-side football match, Baird offers another aesthetically impertinent introduction. Dougie Gillman, is described as a "typical Scottish copper" (Baird 2014), while a narrative rupture to visually introduce the thoughts of Bruce shows Gillman goose stepping, arm aloft, in front of a line of suspects entirely made up of discriminated-against minorities. These visual ventures into Bruce's interior thoughts similarly bring us visions of his other rivals, including Peter Inglis, described as a "metrosexual" and a "fucking buftie"⁴⁹ (Baird 2014), as his character performs as a stripper in a skimpy G-string; and Amanda Drummond, who is depicted primarily as a sexual object whose career will be over as soon as "some sad wanker from uniform impregnates the wee slag" (Baird 2014). The sequence ends with Bruce breaking the fourth wall to look at the audience, as his superior, DCI Toal, acknowledges Bruce's likely candidacy for the promotion, and offer a sly smile.

Frequently scenes involving Bruce and Toal, make the same link to rampant Scottish nationalism and regressive attitudes seen above in Welsh's novel. Upon hearing that interest in the press about the murder of the Japanese student has cooled, Toal invokes Rabbie Burns' "A Man's A Man For Aw That", by telling Bruce "A Wog's A Wog For A' That, eh Brother Robertson" (Baird 2014). The deliberate appropriation of one of Scotland's most famous songs, by Scotland's most famous poet, which opened the Scottish Parliament in 1999, clearly indicates Baird's desire to invoke the spirit of Welsh's work and represents another ironic nod to domestic audiences. Furthermore, this gives our first insight into Bruce and Toal's membership of the Masonic Lodge. Particularly linked to Protestantism in Scotland, and often the police force, the film depicts the local lodge, of which Bruce, Toal, and Bruce's acquaintance Bladesy are members, as an exclusive social club where business is to be conducted, and connections to be made. As God Save The Queen concludes the lodge's meeting, Bruce negotiates with a drug dealer, and listens as Toal tells him: "what is good for the lodge, is good for the police, eh Brother Robertson?" (Baird 2014). An even more overt example of how the film attempts to represent the socio-political milieu of Welsh's novel is given in another conversation between Bruce and Toal. Bruce reports to his superior the homophobic abuse of colleague Peter, written on a toilet cubicle (by Bruce, of course). In the conversation that follows Toal provides an example of the social conservatism which has traditionally underpinned Scottish society:

Bruce: Y'know, in some parts of the country the force even advertise in the gay press.

Toal: This isn't some parts of the country. This is Scotland, by Christ! (Baird

⁴⁹ Another use of the Scottish vernacular likely to be lost on non-local audiences, this time a derogatory description of homosexuality.

The camera swoops in to Toal, whose triumphalist fist pump in the air can do nothing but invoke the kind of nationalist, rabble rousing sentiment evoked by Bruce's description of watching *Braveheart* in Welsh's novel. These scenes, and their dialogue, are taken from the novel, but the film otherwise side-steps entirely the social critique presented by Welsh, a point on which I will now elaborate.

Thatcherite Politics: The Individual vs. The Social

Welsh's novel continually links Bruce's autocratic power to societal divisions signified by the political landscape of the late 1980s and 1990s, a period often seen as conducive to Scotland's most recent wave of national movement (McCrone 2001). As discussed in Chapter Three, the turmoil of the 1970s precipitated a clear schism in voting patterns north and south of the border. Margaret Thatcher's Conservatives returned twenty-two MPs in Scotland in 1979, but just ten MPs in 1987, before returning none at all in Tony Blair's landslide New Labour victory of 1997. Therefore *Filth*, published in 1998, reflects upon this landscape and caricatures the slide from relevance of its protagonist Bruce Robertson, an enthusiastic enforcer of the political ideology symbolised by Margaret Thatcher. When asked what inspired him to become a police officer, Bruce states:

- Why did I join the force I repeat, - Oh I'd have to say that it was due to police oppression. I'd witnessed it within my own community and decided that it was something I wanted to be a part of, I smile. (Welsh 1998, p.146)

Bruce frequently refers to the conflict between Margaret Thatcher and the Miners in the mid 1980s, with Trade Union leader Arthur Scargill significantly linked to Bruce's tapeworm, a manifestation of Bruce's conscience and repressed childhood trauma. Welsh writes that his tapeworm is "...like an Arthur Scargill in the healthy body politic of eighties Britain, the enemy within" (1998, p.171). In the novel's Amsterdam scenes, refashioned as Hamburg in the film, Bruce picks a fight with a group of men from Liverpool. Upon taking offence at their criticism of his reading *The Sun* newspaper, Bruce responds:

That Boys From The Blackstuff shite... you bastards are glad that there's nae jobs, n that, cause it gives you something to act so fucking tragic and hard-done by! The biggest tragedy for you was that the Lockerbie disaster happened somewhere else. Imagine the fun youse cunts would have had if that plane came down on some shitey Liverpool slum estate! (Welsh 1998, p.178)

Welsh's novel engages clearly with the social and political currents of its era, and those which preceded it, to illustrate a complicated notion of Scotland and Scottishness, one at the same time bound up with a sense of Britishness and critical of the chauvinism

traditionally associated with ‘blood and soil’ Scottish nationalism, with its clear and deliberate skewering of populist representations of Scotland. However, the text is also overtly critical of how the political ideology of the British establishment of the era manifested itself in Scotland, during an era in which Scotland drifted from one referendum on devolution in 1979 to another in 1997. In Bruce Robertson, Welsh creates the most unlikeable and unsympathetic character to appear in his work, whose delight in beating protestors at a picket line is only matched by his relish in degrading those around him based on their ethnicity, sexual preferences and gender.

At this point I wish to return to the arguments provided previously by Casseti (2005) and Stam (2005), that adaptations, and the intervening time periods between the publication of the novel and the release of the film, can tell us something interesting about the shifts in socio-political discourses made apparent by the different ways those texts engage with particular issues and themes. As Harkness (2013) and Taylor (2013) note in their reviews of the film, *Filth* makes no attempt to update or alter the novel’s socio-political commentary to the present era, nor, in truth, does it replicate Welsh’s splenetic analysis of Thatcherite Britain. While the film provides local authenticity in its use of language, and its frequent flagging of the national setting, it exists in Elsaesser’s (2015) performatively national terrain. *Filth*, similar to *Trainspotting*, works hard to remain unspecific in its temporal setting. There are no references to contemporary political events, in the way Welsh’s novel discusses the miner’s strike, the Hillsborough tragedy and the Lockerbie bombing. Despite claiming on the application for funding to Creative Scotland that it will be set in the present day (Appendix H), the film seems to exist in a similar era to which the novel was published, some point between the late 1990s and the end of the first decade of the twentieth century, judging by the model of Bruce’s car, a Saab 93, and the fact that Rangers still appear to be competing in the Scottish Premier League⁵⁰. This lack of specificity further strengthens Elsaesser’s (2015) argument about films such as *Filth* being freed from a burden of national representation. Because of its temporal vagueness, *Filth* can reiterate a series of national signifiers which belong, for many young people in Scotland, to another era. The film’s persecution of characters who are not white, heterosexual, Protestant males is played for comedic laughs precisely because of how dated it feels. Indeed, this ridiculing of historic and sectarian prejudices is revisited in the most recent adaptation of Welsh, *T2: Trainspotting*, when Renton and Sick Boy visit an Orange Lodge (Munro 2017). While the film was released in 2013, Baird’s script was written as early as 2009 (Gant 2013), perhaps explaining the lack of any engagement with, or reference of, contemporary British/Scottish nationalisms in the era of indyref. It seems, ultimately, that the film decides that it must make a choice between broad, vulgar comedy and social critique. It may be argued, however, in this case that the film ultimately perpetuates the regressive

⁵⁰ This model of Saab was discontinued in 2003, while Rangers were demoted from the top football division in Scotland in 2012 for their financial misconduct.

tendencies seen by McArthur (1982) in other Scottish films dealing with the past. While Welsh's novel is set in its present, Baird's film neither updates its satire on the authoritarian, de-humanising, brutality of the British state in era of Thatcher, as represented through Bruce Robertson; nor does it find an appropriate equivalent: perhaps one would have been available in the bourgeois, corporate, PR-infused blandness of the Blair years, whose imminent entrenchment is also mocked in the novel. Where the novel reveals Bruce to be a murderer, beyond reproach or salvation, the film does not go so far, and therefore humanises, even slightly, this relic from the past.

Conclusion

Where Schoene (2004) reads Welsh's formulation of a character designed to represent a British-Scottishness formed in the 1980s as a regressive act, these representational tropes and dialogical engagements with discourses around Scottishness can be read as self-confident and subversive, willingly undermining the desirability of representing any unified national identity. In a passage relevant to the characterisation of Bruce Robertson on page and screen, Nairn (2000) describes the shame and destructive attitudes exhibited by such Scottish characters as a sort of 'national nihilism'. This nihilism is constructed through the hopeless ability to reconcile one's personal self with the community at large, a community which Nairn (2000, p.103) argues the self "must escape at all costs, by flight, emigration or pretending to be someone else". This runs true for Bruce, whose inability to accept and integrate himself in to a Scotland in which divisions of race, gender and sexuality are no longer quite as prohibitive as his imagined Bannockburn. Yet while Bruce's annihilation and repudiation is complete in the novel, it is not so in Baird's film adaptation. Here the film's third act attempt at pathos and pity attempts to redeem and justify the existence of such a brutish representation of authoritarian power. Further than this, because this version of Bruce does not exist within a particular time-space context, this representation does not offer the same level of critique as the novel's characterisation of Bruce. In this sense the film offers the most complete example of Elsaesser's conception of the performativity of the national in contemporary European cinema, because while it flags its national ephemera at its beginning, it is almost completely disconnected from a Scottish present or recent past. In this sense the film can be aligned with Craig's (1999, p.25) assertion that: "Scotland is a country always erasing itself, turning its past into falsehood or falsifying its present by disconnecting it from its past".

What this chapter has outlined is the various conditions and framing discourses through which an adaptation of *Filth* emerges, both thematically and materially. The texts are bound up with the Scottishness of its writer, and a Scottish literary landscape of the 1990s, which is thought about as being distinctive and oppositional to British literary hierarchies. In moving from page to screen, various individual hierarchies of power are

also apparent. Where the case studies in the previous chapter are seen as projects of passion by determined auteurs, the para-texts which surround *Filth* very much lessen the status of the writer/director, in order to discuss the star figures of Irvine Welsh and James McAvoy. While *Filth*, like *Sunset Song* and *Under the Skin* is, ultimately, an independent film production without major financial backing (and with a smaller budget than *Under the Skin* to boot), it is framed as a piece of commercial, mainstream cinema – something apparent in the Creative Scotland documents referred to previously. In its success at the UK box office, though not internationally, it corresponds to Dyer and Vincendeau's (1992) market-oriented approach to the study of popular cinema. However, it can also be aligned with their anthropological approaches, through its reinterpretation of national and local culture, language and heritage. Further to this, the film certainly has the problematic instincts of a popular cinema which favours the attraction of intense and affective emotion, alongside a vivid presentational style, and a host of abrupt tonal shifts, as Bordwell (2010) explains. Where Martin-Jones (2009a) sees in the early part of the twenty-first century edgy Scottish comedies which interrogate serious issues, within a global/local framework designed to re-examine Scottish identity in the de-territorialised flows of global modernity, it is difficult to see *Filth* working in the same way. While it flags its Scottishness from the very beginning, its removal of the socio-political specificity of the earlier text makes this edgy comedy difficult to read as a film which, in any concrete way, "...examines Scotland's changing national (or rather, local) identity in an increasingly global context" (Martin-Jones 2009a, p.24).

The Last King of Scotland

Applying Dyer and Vincendeau's (1992) theorisation of popular cinema through a market-led approach to *The Last King of Scotland* is relatively straightforward. Undoubtedly the most financially successful Scottish film of this period⁵¹, *The Last King of Scotland* grossed almost \$50 million globally (Box Office Mojo 2007) and garnered an Academy Award for Forest Whittaker's performance as Ugandan President Idi Amin. As mentioned previously, the film was also among the most popular British films at the European box office that year too. This final case study will follow the outline of those which precede it, by first providing a history of the production, distribution, exhibition and reception of the film adaptation. There is, to begin with, a methodological tension in that the film was not funded by Creative Scotland, but by its predecessor, Scottish Screen. Therefore, the funding application and assessment forms which have been utilised in the previous case studies do not exist for *The Last King of Scotland*. However, there are enough para-texts with which to round out the contexts of production, including lengthy interviews with novelist Giles Foden, producer Andrea Calderwood, screenwriter Peter Morgan and director Kevin Macdonald, along with promotional material from Scottish Screen, to provide a similar insight in to the prevailing discourses of the adaptation's production. In addition to being the most financially successful film under consideration by this thesis, *The Last King of Scotland* is also the only one to be co-produced by a major Hollywood studio. The involvement of Fox Searchlight Pictures, the 'indie arm' of 20th Century Fox, provides an interesting insight into how a Scottish film is produced and marketed for international audiences. *The Last King of Scotland* made the smallest percentage of its global box office from ticket sales in the UK among my case studies⁵². Dyer and Vincendeau's (1992) explanation of the anthropological approach with regards to popular cinema can also be applied to *The Last King of Scotland*. As will be discussed throughout this chapter, the film examines cultural artefacts relating to Britain's historical presence in Africa and, I will argue, does so in such a way to appeal to a wide audience, rather than provide any substantial critique of the Scottish and British history of colonialism. Furthermore, Bordwell's (2010) argument about the vivid pleasures and emotional sensationalism of popular cinema is also pertinent to *The Last King of Scotland*, particularly in the film's final third, during which a race-against-time narrative twist greatly diminishes some of the film's earlier pleasures. Unlike *Filth*, however, *The Last King of Scotland* holds off until the 2nd act to reveal its fart joke. When Amin believes he has been poisoned by one of

⁵¹ Though this is dependent on definitions of 'Scottish' film: *Brave* made over \$500m at the global box office, including \$35m at the UK box office.

⁵² Interestingly, the film which made the largest share of its global box office total from UK receipts was *Filth*, with 75%. Just 23% of the global box office for *The Last King of Scotland* came from the UK. *Sunset Song* returned 55% of its global box office from the UK, while the figure for *Under the Skin* was 35%.

his many enemies⁵³, Dr Garrigan runs to his rescue to press a baseball bat against his stomach, which relieves the President, noisily, of his trapped wind. When analysing the texts of *The Last King of Scotland*, I discuss the film's thematic engagement with the Scottish nation, and the problematic ways in which Scotland and Uganda are aligned as non-nations, through a gaze suffused with a continuing British imperialism, which reinscribes the very colonialist attitudes it purports to critique. Subsequently I will discuss how this alignment is manifest through the film's father/son relationships, as noted by Murray (2015a). To do so, I will draw upon the work of Petrie (2004) and Murray (2001, 2015a), but I will also link the film to the preceding case studies, as well as other Scottish films.

Production, Distribution, Exhibition and Reception

While the previous case study looked at how *Filth* corresponded to Murray's (2012a) conception of the workings of the adaptation industry, despite appearing to reject everything that literary-prize-winning literature stood for, *The Last King of Scotland* adheres to Murray's theory a little more neatly. Giles Foden's novel, published in 1998 – incidentally the same year as *Filth* – was an instant success, winning the Betty Trask Award, the Somerset Maugham Award, the Whitbread First Novel Prize and the Winifred Holtby Memorial Prize, and it was also shortlisted for the James Tait Black Memorial Prize. It appeared in the Times' Literary Fiction Paperback Bestsellers (Times 1999) list the following year, and Foden (2007a) notes that there was immediate interest in adapting the novel to film; indeed director Kevin Macdonald had read a manuscript of the novel before its publication when working for publisher Faber & Faber (Scottish Screen 2007). The novel was optioned by Cowboy Films, run by producers Charles Steel and Lisa Bryer, who had previously produced independent films such as *The Hole* (Hamm 2001) and *The Soul Keeper* (Faenza 2002), both of which are also adaptations. Cowboy Films have continued to work with Kevin Macdonald, subsequently producing *Marley* (2012), *How I Live Now* (2013) and *Black Sea* (2014). After acquiring the rights to the book, Cowboy Films sought co-producers on the film, including BBC Scotland which, at that time, was led by Scottish producer Andrea Calderwood (Meir 2011). Calderwood was on the way out of BBC Scotland at that point to work at Pathé, so declined to follow up her interest in the project. However, Cowboy Films did convince FilmFour to become involved, and a script was written by Joe Penhall (Foden 2007a). When Andrea Calderwood left Pathé, she set up her own production company, Slate Films, with the help of FilmFour, and was brought onto the project. However, as both Foden (2007a) and Calderwood (Meir 2011) note, the production remained troubled by issues of finance, a recurring obstacle for the films examined in this thesis. When

⁵³ Indeed Amin might as well declare “Oh, full of scorpions is my mind” such is his paranoia, a reference which will be full explored later in this chapter.

FilmFour was effectively abolished as an independent studio in 2002, in a realignment of Channel 4's priorities, the project stalled again. However, just a year later it was relaunched as Film4, this time to be more closely incorporated to Channel 4's drama department, with a greatly reduced budget and an emboldened remit to collaborate with other independent producers, rather than attempt to compete with Hollywood as a stand-alone independent producer. Calderwood decided to reinvigorate the project, moving towards a new director, Kevin Macdonald, and the screenwriters Peter Morgan, fresh from the success of *The Queen* (Frears 2006) – which had been produced by Pathé when Calderwood was there – and Jeremy Brock, who had worked with Calderwood and BBC Scotland on *Mrs Brown* (Madden 1997) and FilmFour on *Charlotte Grey* (Armstrong 2001). Furthermore, Macdonald's documentary *Touching the Void* (2003) had just been produced by Film4, and was to be a surprise success, winning a BAFTA for Best British Film in 2004⁵⁴. At this point we can, again, see the contingent ways in which adaptations have been produced in the Scottish cinema of the twenty-first century. Calderwood (Meir 2011) explains that the variety of co-producers and financiers had occasionally competing interests. For example, Fox Searchlight would have preferred bigger names cast in the lead roles, with Calderwood (Meir 2011) proffering Denzel Washington and Tobey Maguire as actors that the American studio would have rather seen in the film over Forest Whitaker and James McAvoy. This meant that Fox Searchlight's investment was less than it might have been, at just 25% of the budget, but the support of an American studio of such repute was still crucial to encouraging Scottish Screen and the UK Film Council to commit to the project. Allied to this, Fox Searchlight's partnership with DNA Films⁵⁵, who had been awarded £29 million from the UK Film Council (Macnab 2003), was also a crucial ingredient, and the success of their distribution of *28 Days Later* (Boyle 2002) bolstered confidence in the project. Film4 were keen to produce Macdonald's first feature film, given the success of *Touching the Void*, and Calderwood believed that he "...matched the vision I had been trying to find for the film for the previous three years, making it an accessible thriller but on a political subject" (Meir 2011, p.55). The involvement of German co-producer Tatfilm was, as Meir (2015) notes, partly so that the film could be counted as a British production, through EU legislation which stipulated that the German company's involvement categorised the film as an EU (and subsequently) and British production.

While, as already noted, the funding application for *The Last King of Scotland* to Scottish Screen is no longer available, Calderwood (Scottish Screen 2007; Meir 2011) and Macdonald's (Munro 2007; Foden 2007b; Jaafar 2007) comments about the film indicate the ways in which it might have been sold to the organisation. Calderwood argues that the involvement of Scottish Screen "...helped keep a certain Scottishness

⁵⁴ Macdonald had also previously won an Oscar for Best Documentary for *One Day in September* in 2000.

⁵⁵ Incidentally co-founded by Andrew Macdonald, the Scottish film producer behind *Trainspotting*, *Sunshine on Leith* and *T2: Trainspotting*, among many others.

about the film” (Meir 2011, p.69). Scottish Screen’s investment of £350,000 may not seem like a great amount, accounting for around 7% of the budget according to Meir (2015), but it was still significant in providing Calderwood and Macdonald with the leverage to ensure that the ‘Scottishness’ of Foden’s novel is retained to some degree. Providing insight into how Calderwood’s funding application may have been framed, the producer states:

It’s a completely Scottish story. That’s why we wanted James McAvoy...I think it’s a very Scottish phenomenon, because of the colonial legacy, this idea of leaving Scotland for an adventure fundamentally, and having an impact on the country you go to that’s not necessarily positive. It’s a classic Scottish colonial story...The history of Africa has been affected by Scottish adventurers...It’s a real theme in it, the legacy of colonialism and the impact of the dictatorship... It’s a fundamentally Scottish story I would say (Meir 2011, p.69).

This is a point repeatedly mentioned by Macdonald (Foden 2007b; Munro 2007), who argues that the film is about the relationship between two men, symbolising Scotland and Uganda, and their relationships to Britain. Furthermore, Macdonald (Munro 2007; Jaafar 2007) also stresses that there is another metaphorical layer to the depiction of a naïve young Scotsman journeying to Africa and, perhaps, finding himself somewhat out of his depth, in the Scottish director’s own personal journey in making the film. I will discuss this thematic engagement in more detail in the textual analysis which follows. However, before moving on to discuss the exhibition and distribution of the film, one more aspect of its production bears relating. A great deal of the press coverage of the film, as will be discussed, notes the film’s unusual authenticity, partly achieved by deciding to film in Uganda, rather than South Africa which is seen as a more convenient filmmaking hub for African-set Western film productions. Both Calderwood and Macdonald were determined that the film be made in Uganda, believing that the participation of the locals, who still lived in the shadow of Amin’s reign, would add a greater degree of verisimilitude to the picture. In this respect, the production’s contingent nature is also stressed, in the rather fortuitous reception the proposal to film in Uganda received from the country’s President, Yoweri Museveni. Part of the military opposition which overthrew first Idi Amin in 1979 and, subsequently, Milton Obote in 1985, Museveni has been President of Uganda since 1986, having abolished the two-term constitutional limit on the Presidency in the mid 1990s. Museveni’s support was crucial in providing tax breaks for the film, and allowing for the production to proceed smoothly. Calderwood (Scottish Screen 2007; Meir 2011) again stresses the ways in which the competing interests of a variety of agents in the process of production align here. Calderwood and Macdonald’s desire for authenticity is aligned with President Museveni’s desire to promote Uganda as a tourist destination, encourage inward investment and the economic development of a local film industry and, perhaps most importantly, in the words of Calderwood (Meir 2011, p.63): “...remind people how bad Idi Amin as a former dictator had been; he wanted to be viewed as a more democratic

President”. While Macdonald (Hiscock 2006; Munro 2007) and Calderwood (Meir 2011) note the hesitancy with which Hollywood studios would have approached filming in Uganda⁵⁶, the fact that Fox Searchlight were only contributing 25% of the production costs resulted in Calderwood and Macdonald having more freedom than might have otherwise been the case.

Similar to the previous case studies, *The Last King of Scotland* had a film festival premiere before going on wider release. The film opened the 2006 London Film Festival, after having its premiere at the Toronto Film Festival the month previously. While I am arguing here that the film is an example of popular Scottish cinema, and have previously discussed the ways in which arthouse films utilise the film festival circuit to gain cultural credibility, it is not disingenuous to read *The Last King of Scotland* this way too. Its status as an ‘independent’ film and its distribution by the ‘Indiewood’ arm of 20th Century Fox, Fox Searchlight, plus its unusual subject matter for mainstream Hollywood audiences, make a film festival distribution route sensible. Indeed, McCarthy (2006) notes the low risk Fox Searchlight took in their distribution of the film which would give it a “decent shot at good biz in specialized release”; while Calderwood (Meir 2011) argues that Fox saw the film as one which could be a contender for awards seasons, which gives further credibility to their strategy of releasing late in the festival season, a slot traditionally seen as one with which to build up awards season traction. The film won a Golden Globe and an Academy Award, both for Forest Whitaker’s performance as Idi Amin, before collecting three awards at the BAFTAs, for Best British Film, Best Adapted Screenplay and Best Actor. Thus Fox Searchlight’s distribution strategy paid off handsomely. Before the Golden Globes win, on January 15th 2007, *The Last King of Scotland* had earned \$3,706,709 from a 16 week run in US cinemas (Box Office Mojo 2007). The following week earnings rose a staggering 9,412% from just \$21,278 in four US cinemas to \$1,609,920 from 495 cinemas: before Forest Whitaker’s win at the Golden Globes the film’s widest release was 113 cinemas. The film would ultimately claim \$17,605,861 after a 34 week run in the United States or, to put it another way, the film earned almost five times as much in the wake of Forest Whitaker’s win at the Golden Globes, than in the four months preceding this. Fox Searchlight’s UK release strategy was similarly canny. The film entered UK cinemas the week before the Golden Globes, on 12th January 2007, but with significant buzz already accrued by this point around the power of the film’s central performance. The film began strongly, taking in £861,991 in its opening weekend from 246 cinemas in the UK, before finishing its theatrical run at the end of May, having grossed £5.5 million from a

⁵⁶ Indeed, as Robinson (2007) explains, the last (and only) Hollywood feature film to be made in Uganda had been *The African Queen* (Huston 1951). The riverboat, central to the film, sank; the British and American cast and crew succumbed to malaria and dysentery; and star Katharine Hepburn became so ill she lost almost a stone and a half by the film’s end. As Robinson (2007) notes, John Huston and Humphrey Bogart’s predilection for whisky over water ensured they remained in good health throughout the shoot.

17 week run (BFI 2007). In thinking through Fox Searchlight's involvement in the production, it is also evident that wider industry trends would have played a part in this niche production, for them at least. Competing with *The Last King of Scotland* at the UK box office was *Blood Diamond* (Zwick 2007), Warner Bros' big budget German co-production which looked at the diamond trade in Sierra Leone. A few months later, *Catch a Fire* (Noyce 2007) was released in UK cinemas by Universal Pictures, and told the story of the anti-apartheid movement in South Africa. And all three of these films, which utilised African historical moments, may have been influenced by the success of *Hotel Rwanda* (George 2004), the co-production between United Artists and Lionsgate, which was nominated for several Golden Globes and Academy Awards, though failed to win any. *The Constant Gardener* (Meirelles 2005), which was similarly repeatedly nominated at the Golden Globes and Academy Awards – with 10 BAFTA nominations too – and returned \$82 million from a budget of \$25 million for Focus Features, Universal Studios' independent arm, would also have been in producers' minds. What this reiterates is the contingency implicit in the production of a film such as *The Last King of Scotland*. Had the aforementioned films flopped at the box office, would Fox Searchlight have been keen to invest in the film? Had FilmFour not offered a co-production deal with Andrea Calderwood's Slate Films, would screenwriters Peter Morgan and Jeremy Brock, and director Kevin Macdonald been brought on board? Had FilmFour not been reborn as Film4, would the film have been a co-production with Fox Searchlight at all, given the prior organisation's preference to try and compete, rather than collaborate, with Hollywood? It is often instructive to think that a film, such as *The Last King of Scotland*, arrives at an important historical juncture. Its production in the early years of the newly devolved Scottish nation makes such a reading appealing, given that it may indicate the renewed cultural confidence of Scots to tackle a story which, as Calderwood (Meir 2011) notes above, throws some light (albeit perhaps not quite enough – more on this momentarily) on the Scots' complicity in the British imperial project. Yet the neatness of such a reading becomes more tangled once the production history of the film is understood, and the contingent ways in which film production proceeds is brought into focus. As Giles Foden (2007a) notes: "It does seem like luck that anything at all gets made".

The film's reception was structured by three key discourses. The first, which relates to the film's critical success as noted above, surrounds Forest Whitaker's commanding performance as Idi Amin, noting the extent to which the American actor immersed himself in the role. Whitaker's method acting style was occasionally troubling for co-stars James McAvoy and Kerry Washington, as well as Whitaker's wife, whom he would phone on almost daily basis while on the shoot, retaining Amin's mannerisms and persona (Hiscock 2006). While Whitaker would spend almost all of his time on set with the Ugandan cast and crew, eating what they ate, learning Swahili, immersing himself in

Ugandan culture, McAvoy, on the other hand, would most often be found in the pub between takes (Foden 2007a; Robinson 2007). Secondly, many reviews of the film, like those of *Under the Skin*, focused on some of the narrative diversions the film takes from the book, most often, as we might expect, through a discourse of fidelity, finding that the film's interpretation of the story lessens the power of the book. For example, Marx (2011, p.54) writes of "...the film version's masticating of Foden's novel"; while McCarthy (2006) argues that the film's decision to involve Garrigan in an affair with one of Amin's wives, Kay, is a disastrous divergence from the novel, in which it is one of Amin's advisers who has an affair with Kay. Quinn (2007) highlights the alteration of Garrigan into a protagonist with more agency by focusing on a key scene, where Garrigan and Amin first meet. Amin has crashed his sports car by hitting a cow, and needs medical attention for a cut on his hand. In the novel, Garrigan fixes up Amin and watches as one of the President's soldiers is sent to put the cow out of its misery. However, in the film, Garrigan quickly snatches Amin's pistol from the roof of the President's sports car to euthanize the animal himself, prompting Amin's soldiers to point their rifles at Garrigan. This act of agency not only displays the more cocksure adventurer of the film's Garrigan, but it also enhances his esteem in Amin's eyes as a man of action, who will not merely appease him. It also, of course, provides an extra frisson in its foreshadowing of the relations to come between the two men. But, furthermore, this greater agency is also infused within a discursive milieu of the character's Scottishness. Quinn (2007) notes that the switch to Garrigan as a man-of-action helps to tie the character to "JM Barrie's famous observation: 'There are few more impressive sights in the world than a Scotsman on the make'". When appointed Amin's official doctor, Garrigan, in the novel, is provided with a rather run down van as his means of transport; in the film he is rewarded with a sports car. Foden (2007a) expands on these alterations to note:

Morgan [Screenwriter Peter Morgan] also solved the "problem" of Garrigan's passivity by turning him from a self-absorbed son of the manse into a kind of African Bay City Roller, up for kicks in the bundu [bush]. A lad o' pairts, yes, but mainly one part.

This description of Garrigan as a 'lad o' pairts', i.e. a smart young man from humble beginnings who excels of his own initiative, is also bound up within a Scottish/British discourse. McCrone notes (2001, p.79) that this discourse reinforces the idea that it is significantly easier for a young man (usually always a man) to advance his career in the more socially egalitarian Scotland, as opposed to the assumption that English society is more class stratified. However, it also links us to the third discourse, most pertinent to the analysis which follows. One of the key ways in which a Scottish 'lad o' pairts' could, historically, advance his career, was by heartily embracing Britain's imperialist adventures, and many of the reviews of the film discuss its critique (or lack of) British

colonialism, and how Amin's relationship with Scotland is metaphorically linked to British imperialism. It is this aspect which I wish to elaborate upon here.

The ways in which the film links Uganda's newly found independence from Britain, and the upheaval and civil warfare which has followed, to Scotland's relationship within the Union, is noted by many reviewers. Bradshaw (2007) writes that "He [Amin] affects to see in Scottish devolutionary ambition a parallel to Africa's own struggle against the English bwana, and regales Garrigan with stories of how he trained among Scottish soldiers". Bradshaw (2007) sees the film as a "riveting satire" of Europe's colonial legacy in Africa and, also, the British government's complicity in promoting the brutal dictatorship of Amin, only to renounce him as soon as he began to work against their commercial interests. Bradshaw (2007) also notes the linkages between Conrad's *Heart of Darkness*, and *The Last King of Scotland*, with its similar tale of a white European adventurer's naïve sortie in an Africa which ultimately envelops him in its darkness. Fuller's (2006) review also notes the adaptation's Conradian lineage, but interestingly from the perspective of this thesis, locates the film within an adaptive Scottish ancestry of "that other Scottish king of paranoia, Macbeth" (2006, p.72).

At the beginning of this thesis I quoted film critic Robbie Collin (2015), who opined that the 2015 adaptation of *Macbeth* was an important post-referendum British film. What Collin (2015) meant by this was that Shakespeare's classic tale of madness, hubris and over-reaching ambition at all costs – in which a Scottish king is finally put to the sword, after unleashing civil war, by a rival supported by an English army – was analogous to the Yes campaign in the independence referendum of 2014. The highlighting of this link by Fuller (2006) indicates one of the text's central themes, the linkage between Amin and Garrigan, Ugandan and Scot, as two misbehaving sons needing put back in their place by the British, the sober father, after getting in over their heads. This is a point noted by Von Tunzelmann (2009), who gives the film a C- for its rendition of history, and notes that the film ends up exonerating the British, while providing a rather guileless critique of British imperialism⁵⁷. Dargis's (2006) review in the *New York Times* similarly seeks to round out the film's investigation of the morality of Britain's involvement in Uganda – and by association its other colonial outposts – by noting how the British cobbled together a nation state in Uganda by assimilating different ethnic groups and kingdoms into a "commercial venture" named Uganda. However, and while also making the Conrad link, Dargis (2006) finds that "As a stand-in for all the white men who have unwisely and cravenly journeyed into the proverbial heart of darkness, the character [Nicholas Garrigan] effectively serves his purposes". Denby (2006) similarly highlights Amin's relationship with Scotland, and his predilection for having his Army "parade up and down in kilts and tartan", but is less enthusiastic about the

⁵⁷ Although, for balance, it is worth noting that McCarthy (2006) finds that one of the film's "grace notes" is its portrayal of British imperialism.

film's colonial analysis than Dargis (2006), arguing: "...one would like to whisper ever so gently into the ears of all Western filmmakers that Africa, in its tragic condition, is perhaps not the most appropriate place to stage the moral redemption of dopey Europeans". Arnold (2006) concurs, noting that "As this flawed Dr. Livingstone, McAvoy is all clueless European arrogance", in one of the few reviews to perceptively locate McAvoy's Dr. Garrigan to David Livingstone, the famous Scottish explorer of Africa, a point on which I will elaborate in the analysis to follow. French (2007) similarly notes how the film portrays Garrigan's alignment with Amin as synonymous with a Scottish-Ugandan parallel under the imperial yoke of Britannia, writing: "...the troubled friendship of Nicholas and the general illuminates the complex relationship between the old imperial powers and their former colonies". French (2007) also posits that Garrigan "as part of his half-baked 1970s rebelliousness, has embraced Scottish nationalism", a claim for which there is no real supporting evidence in either text. Indeed, one of the most noticeable alterations between novel and film is the removal of a character which would support a reading of the film as more concretely linking the follies of Amin and Uganda to a nationalist movement in Scotland, in the character of Major Weir, a Scottish officer working with the British civil service who goes AWOL to support Amin's war with Tanzania. Weir then returns to Scotland and engages in a bombing campaign as part of the Army of the Provisional Government, a Scottish nationalist organisation infamous in the mid 1970s for a series of ill-thought out and poorly executed acts of violent protest against the British state. Indeed, this character provides insight into one of the ways in which Foden's novel, despite Marx's (2011) analysis, perpetuates a British imperialist gaze in its linking of autonomy for Scotland to the despotic regime unleashed by Amin, in Uganda's early years after gaining independence from Britain. The textual analysis which follows is largely structured around an investigation of both texts' linking of Scotland and Uganda through Britain.

Textual Analysis

Foden's novel, though based on historical events and a great degree of research, invents the Scottish character Dr. Nicholas Garrigan, who is assigned to Uganda after completing medical school in Edinburgh, to frame its narrative investigating the reign of Idi Amin. Garrigan relates his story to the reader with the benefit of hindsight, writing down his recollections from a self-imposed exile in a bothy in the West Highlands after Amin has been deposed. Garrigan's trajectory swiftly moves from a childhood in Fife, where, as Marx (2011) notes, he fancied himself an adventurer as an imaginative exile from a dour upbringing as a Minister's son, to personal physician to President Amin. The film begins in a similar manner, though like *Under the Skin* it makes no concessions to its source novel. It opens with the words "This film is inspired by real people and events", with all the creative caveats such a statement entails. This is followed closely

by our location in geographical space and historical time, as “Scotland 1970” flashes onto the screen, before we witness Garrigan and his class mates jumping into Loch Lomond after their graduation ceremony. This scene is followed by a visit to Garrigan’s dinner table, where, as Murray (2015a) notes, the film’s interest in Oedipal narratives is established by Mrs Garrigan’s affording of the title Dr. Garrigan to both father and son. The condescension of Garrigan’s father who, we are told, was awarded a better degree, and the stifling prospect of going to work in his father’s General Practice, prompt Garrigan to spin a globe in his bedroom in search of a more glamorous destination. Here Garrigan is less the philanthropic Christian missionary of Livingstone, but, as the reception of the film shows, a young man looking for his kicks. Garuba and Himmelman (2012, p.15) also note the Conradian intertextuality of this opening, writing: “This sequence, of course, echoes the famous scene in Joseph Conrad’s *Heart of Darkness* where the narrator, Marlow, speaks of his childhood fascination with maps and his longing to visit the blank, unexplored spaces on the maps of the world”. After this opening coda, the only section of the film to be set in Scotland, the film’s title credits are intercut with Garrigan’s bus journey to his medical practice in Uganda during which, in a particularly emphatic example of the white, male, European gaze the film adopts, Garrigan flirts with a local woman, before going back to her place to consummate their mutual attraction. Marx (2011) here notes some of the questionable representations of African sexuality that the film indulges in. Garrigan tries and fails to seduce the Englishwoman Sarah Merrit, but seems to have no trouble with African women, whether strangers on public transport or the wife of the President. Furthermore, this sequence also introduces Amin, whom the bus passes, and stresses the enthusiastic welcome his troops are given. Its opening is also infused with a popular cinema aesthetic, in Bordwell’s (2010) theorisation, in its rush of colours, effervescent editing and display of sensual, if ideologically questionable, pleasures. Garrigan’s Scottishness is further exemplified when he tells the woman on the bus that there are no monkeys in Scotland: “If we did, we’d probably deep fry them” (Macdonald 2007). The credits include the production companies, the leading actors, and the film’s title. But there are no signs of the film’s acknowledgement of it as adaptation, nor the name of its director: its status as a real life story comes before everything else. Indeed, there is an interesting alignment here between *The Last King of Scotland* and *Filth*, where the role of the director seems to be much more prescribed than is the case for either of the arthouse case studies. In the textual analysis which follows I will first analyse the novel and film’s politically charged representations of the triangulation between Britain, Scotland and Uganda. Subsequently, and related to this, I will build upon Murray’s (2015a) analysis of this intra-national relationship as familial allegory, in which shifting father-son relations, help to re-position Scotland’s relationship to Britain.

In Foden’s novel, as Garrigan gets closer to the President he finds his morality becoming blurred, and Foden asks us to think about the responsibility of bearing witness to evil; in essence, John Stuart Mill’s maxim that bad men proliferate when good men do nothing. While the film’s version of Garrigan offers a much more proactive participant in Amin’s reign of terror, he too is thematically linked to Amin, and Uganda, through his Scottishness. Both texts are keen to stress Amin’s fondness for Scotland. Amin had children called Campbell, Mackenzie and Mackintosh, and he sent one of his lieutenants to Scotland for a year so he could learn to play the bagpipes. Amin himself trained in Stirling and subsequently visited Edinburgh on an official state visit after becoming President. And, of course, as Amin’s relations with the British government deteriorated, he proclaimed himself to be the leader of a Scottish resistance against the English, declaring himself King of Scotland in 1974 (Leopold 2013). Foden’s decision, then, to unspool this narrative through the words of a Scotsman is an interesting choice. Amin’s closest British confidant was the Englishman Bob Astles who had been posted to Uganda while in Britain’s colonial civil service (Vallely 1985). Astles choose to stay in Uganda, and set up an airline which became a forerunner for the national aviation agency, before becoming manager of Uganda Television (Vallely 1985). Yet Foden’s choice of central protagonist, along with other inventions such as the Scottish nationalist Major Weir, provide a crucial re-evaluation of Amin’s repeatedly expressed fondness for Scotland. Foden’s (2007a) argument that what most enticed him to write a book about Idi Amin was his attachment to Scotland and his “antagonism towards the English” becomes ideologically loaded when aligned with the socio-political and cultural discourses of the era in which it was written and published, the mid 1990s. Published in 1998⁵⁸ which, as mentioned in the analysis of *Filth*, is a year sandwiched between the devolution referendum of 1997 and the opening of a Parliament in Edinburgh in 1999. *The Last King of Scotland*’s tale of a Scotsman’s colonialist adventures, which end in tragedy and disaster because he does not heed the advice of his British/English superiors seems significant. Indeed, Murray (2015a, p.138) points to this, arguing that the film proposes “...an imperialist definition of the relationship which should hold between Ugandan (and, for that matter, Scottish) identity and an innately superior, because more mature, British counterpart”.

Fuller’s (2006) review linking Amin to Macbeth is even more perceptive than I first allowed for. In a lengthy discussion of the potential for a new Macbeth adaptation, set in Africa, Foden (2004) writes that “Macbeth was very much in my mind as I wrote the book”. Foden (2004) furthers the link between Macbeth, a play written by Shakespeare for the Jacobite King James I (James VI of Scotland), and Idi Amin, noting the

⁵⁸ Though Foden completed the novel in 1996 (Foden 2007a).

similarities between Amin's ruthless rise through a period of civil warfare, and the dramatic demise his lust for blood and power precipitated. Furthermore, Foden's (1998) novel makes the link more explicit and also affords it greater anchorage within an assumption of Scottish nationalist hubris. When Garrigan first arrives in Uganda he meets Nigel Stone, a British diplomat, at the Embassy, alongside Scotsman Major Weir. The following exchange takes place between Garrigan and Weir:

'...You'll be aware that all the great things in this country have been achieved by Scots – Speke, Grant and the rest of them. Yes, Uganda was built out of the mills and girders of Scotland'.

'Well,' I said, with a half-embarrassed laugh, 'I suppose we had to get out from under the feet of the English.'

Weir stood up and gave me a strange look, ash-grey hair melting into ash-grey eyes. 'Indeed,' he said slowly, as if he was thinking of something else, and then, declamatory, and to my amazement: "'What rhubarb, cyme or what purgative drug, would scour these English hence!'"...*Macbeth*,' he explained, and turned to go abruptly. (Foden 1998, p.41)

The final few pages of the novel are partly taken up by Garrigan at his home in Scotland, reading a newspaper article detailing the arrest of Weir for terrorist activities (Foden 1998, pp.342-343). Weir's objective is not only to secure an independent Scotland, but he also says that his "...cherished aim is to restore the Stuarts" (Foden 1998, p.342). Again, the relevancy of *Macbeth* is notable here, for James I, the penultimate Stuart King, believed himself to be a descendant of Banquo, who is of course murdered by Macbeth. Shakespeare's inclusion of the witches' prophesy that Banquo will not be King, but his descendants will, was his way of reiterating the legitimacy of James's reign (Foden 2004). It is not only the character of Major Weir which Foden utilises to reiterate this thematic alignment of Amin's independent Uganda, and provisional independence for Scotland, within the milieu of the devolution referendum of 1997, and the book's historical setting which takes in the devolution referendum of 1979, the grumbling about which Garrigan finds worthy of comment (Foden 1998, p.331). As Garrigan is being brought to Amin's residence to become his doctor, he meets an eccentric character named Angol-Steve⁵⁹, who shows Garrigan the grave of a Scotsman buried nearby, named Alexander Colquhoun Boothby. As might be imagined, this is no innocent discovery. Foden's choice of dead Scotsman here – not acknowledged in the novel – is taken from the Scottish nationalist Major Frederick Alexander Colquhoun Boothby who was arrested at his home in Broughton, in the Scottish borders, on terrorist conspiracy charges in 1975. Boothby was the secretary of the 1320 Club, founded in honour of the Declaration of Arbroath, who, along with David Dinsmore and Adam Busby became the most infamous Scottish terrorists of their day, even though rumours circulated that Boothby was a double agent working for the Secret Service (Dinwoodie 1993). As Harvie (2004, pp.172-173) details, organisations such as the 1320 Club and the Army of the Provisional Government were seen as an embarrassment for the SNP,

⁵⁹ Perhaps a play on Anglo-Saxon?

and provided inspiration for the book and BBC TV series *Scotch on the Rocks* (1973), written by Douglas Hurd and Andrew Osmond, which imagined a near-future in which Scottish paramilitary forces launch an armed insurrection against the British state in order to win independence. Boothby's biography, then, is transported to the character of Major Weir, whose imprisonment at the end of the novel not only mirrors the dead-end of the fictional Boothby (buried in a Ugandan graveyard); but also the dead end of Nicholas Garrigan, who narrates the action of *The Last King of Scotland* from a bothy in the Outer Hebrides: from a literal and metaphorical *Edge of the World* (Powell 1937). Just as Major Weir's assertion of national difference under the auspices of the British have resulted in imprisonment, Garrigan's disobedience of his British/English superiors have led to a similar social imprisonment; his bothy is haunted by the Vikings, in a land where "...many locals think of themselves as Scandinavian rather than Scottish" (Foden 1998, p.264).

Both texts of *The Last King of Scotland* invoke Tartanry in different ways, and to differing degrees. For example, the irony of Amin's first night in power in Uganda being Burns Night, January the 25th, is not lost on Garrigan (Foden 1998, p. 47). Before meeting Amin, Garrigan and his lover, Israeli doctor Sara, (who is merged into the character of Dr. Merrit's wife, Sarah, played by Gillian Anderson, in the film), witness a strange sight:

There, in the foothills of the Ruwenzoris, we heard, of all the sounds in the world, bagpipes. As if from nowhere, a detachment of soldiers in full Scottish paraphernalia – kilts, sporrans, white-and-red-chequered gaiters, drums and piper – appeared over a hill, marching along the dirt track as if it were the most natural thing in the world. (Foden 1998, p.109)

This tartan regalia is further expanded upon in the book, when Garrigan meets Amin, and is told of his fondness for all things Scottish, and it is, perhaps, given a more consistent emphasis in the film. Indeed, Meir (2015, p.168) argues that the "...film is perhaps taking a greater interest in its views on Scottish national identity than its source novel", though this is something with which Marx (2011) disagrees. The above scene is re-placed in the film, when, at a party in one of Amin's palaces, a troupe of Ugandan singers perform Loch Lomond, a neat intertextual reference to the beginning of the film, while Amin watches on, kilt and all. Incidentally, this scene also initiates the film's Oedipal love triangle narrative trajectory, with Amin noticing a look between Garrigan and Kay, one of his wives, which lingers a little too long. But before this, the film's performance of the national is flagged rather overtly in the first meeting between Garrigan and Amin.

Garrigan is playing football with some of the local children and is wearing a t-shirt with the Saltire on the front, the Lion Rampant on the back; with the word Scotland on the front, the word 'independence' on the back. Here, Garrigan's, performance of the

national could not be more literal. In the novel, when Sara asks him if he's typically Scottish, Garrigan responds: "Well, I like football. And rugby. And I like a drink" (Foden 1998, p.75). When challenged as to whether liking sport and alcohol defines one's Scottishness, Garrigan testily answers: "Obviously not just that. But it's important" (Foden 1998, p.75). Indeed, as the discussion of McCrone's (2001) work in Chapter Three noted, contemporary Scottish national identity is frequently enacted through football, and the nation's supporters, the Tartan Army. Harvie (2004, pp.22-23) furthers this link, arguing that a dispute between the Football Association (FA) and the Scottish Football Association (SFA) in 1887 partly entrenched a separate sense of Scottish national identity. The dispute led to the SFA declaring that its members would not participate in any other national association's competitions: "Had a British League then come into operation, things might have been different" (Harvie 2004, p.23). After the kick about with the village youths, Garrigan and Sarah Merrit witness Amin delivering a powerful oratory to an enthused crowd. Garrigan seems enthralled, Sarah less so. On the drive back to their medical practice a group of soldiers bring Garrigan and Merrit to President Amin at gun point, and here follows the scene in which Garrigan fixes Amin's hand before shooting the distressed bull. Amin is, naturally, suspicious of this white-skinned upstart who has grabbed his pistol.

Amin: You are British?

Garrigan: Well, I'm Scottish.

Amin: Scottish? [laughing] Why didn't you say so?... If I could be anything instead of a Ugandan, I would be a Scot. (Macdonald 2007)

In the discussion that follows, Amin and Garrigan swap shirts, as often happens at the end of a football match between opposition players who have garnered mutual respect. Amin will give Garrigan's shirt to his son, Campbell, while Amin's military uniform is immediately adorned by Garrigan, emphasising the father-son relationship between the two which the film will develop. Garrigan looks like he's imitating Amin in a bring-your-child-to-work day, while the Scotland strip will be given to Amin's child, putting Garrigan on an equal footing with young Campbell. The film's deployment of Scottish national identity in this way, as oppositional to British/Englishness, pits Garrigan against the British diplomat Stone, about whom, after their first few meetings during which Stone displays his colonialist attitudes towards Amin, Garrigan mutters "bloody English" (Macdonald 2007). In a slightly later scene, Garrigan is at pains to correct Stone's assumption that he is English, by reiterating that he is in fact Scottish. Stone's blank nod to Garrigan when he repeats the information seems to show us that he wonders what the difference is. However, *The Last King of Scotland* is, like Garrigan, at pains to stress this difference. In this sense, as Meir (2015) argues, it implies that Garrigan believes his Scottishness provides a distance between him and Stone's representation of arrogant British colonialism, a version of "It wisnae me". Yet I would contend Meir's (2015) analysis, by arguing that both texts do, ultimately, reinforce the righteousness of Stone's British diplomacy in his assessment of Amin's reign, and neither, beyond a brief

comment here and there, really investigates the history of British rule in Uganda. The novel's discussion of Amin's history as a soldier in the King's African Rifles is more



Figure 10: National flagging in *The Last King of Scotland*

detailed than the film's, certainly, but there is a similar lack of critique of the British imperial project. Furthermore, neither text incorporates the Scottish complicity in this, precisely because of this setting up of the binary between Britain/England and Scotland, expressed in the scenes discussed above.

In the novel Garrigan is a passive observer, swept up by the rhetorical force of Amin, and his involvement in this colonial adventure leaves him placed out of history in a pre-historic Scotland at the edge of the world. In the film, Garrigan's incorporation into Amin's Ugandan project is certainly more willing, but he too is ultimately discarded by the narrative's end, fleeing on an airplane at the conclusion of the Entebbe hostage crisis, in which Palestinian terrorists hijacked an Israeli plane and landed it in Uganda. Where the texts might have presented the Scots as complicit in the exploitation of indigenous cultures, through a ruthless economic nous, they are, instead, characterised through Garrigan as a hopeless romantic, naively out of his depth in his worldly adventures, and needing the firm hand of the British patriarch to return to civilisation: in both novel and film, it is Stone who plays a key role in removing Garrigan from Uganda⁶⁰, thus the texts

⁶⁰ Though as Marx (2011) notes the film utilises a stereotypical sacrificial African character, in Dr. Junju (David Oyelowo), who frees Garrigan from Amin's soldiers, thus dooming himself to execution by them. See Garbard (2004), *Black Magic: White Hollywood and African American Culture*, for a detailed look at

ultimately vindicate “...the British patriarchal authority that those figures [Garrigan/Amin] explicitly seek to contest through the narrative” (Murray 2015a, p.138).

There is also a national allegory at play here, which depicts the fanciful adventures of the Scots as needing to be resolved by the mature and sober head of the English. When Scotland attempted its own colonial adventures, as an independent nation, the result, infamously, was the loss of 25% of the nation’s GDP in the Darien Scheme, a plan to set up a Scottish colony on the Isthmus of Panama. These reckless romantics were then financially salvaged by the Act of Union, which resolved to repay the capital stock of the Company of Scotland, as well as pay towards the liquidation of Scotland’s national debts (Prebble 1968). Furthermore, as Devine (2012b) notes, the Highland Militarism which structures both texts is also a central aspect of a British incorporation of Scottish identity. In order to amalgamate the barbarous and querulous Gaels of the Scottish Highlands into the project of Empire, after 1745, British Army regiments were instituted in which their expertise for warfare, and reputation (however justified) for brutality, would be put to use. Devine (2012b, p.213) writes “...the British state started to deploy Highlanders as a military spearhead of imperial expansion”. It is, of course, this Scottish/Britishness to which Amin feels a great degree of attachment, telling Garrigan before their shirt swap that the Scots are: “Great soldiers. Very brave” (Macdonald 2007). Therefore, these are the preferred or intended readings of the texts of *The Last King of Scotland*, in which Scotland can only function through a caricature of subservience within a British framework. When moving beyond the boundaries of this codified Scottish-Britishness, Scotland is nullified: sent to the ends of the earth, imprisoned, dead or, in the case of the film, left, battered and bruised, in a transnational limbo, with Garrigan in mid-air on a plane bound for an unspecified destination.

‘The Iniquity of the Fathers’

Murray’s (2015a, pp.135-142) analysis persuasively interprets the film as an Oedipal journey for Scottish protagonist Nicholas Garrigan⁶¹. The analyses of *Sunset Song*, *Under the Skin* and *Filth* have indicated a recurring theme of problematic patriarchy, and absent or abject fathers. This is most apparent in *Filth* where, as with *Last King of Scotland*, there are elements of Bruce Robertson’s relationships with his father(s) which can be read analogously with Scotland’s incorporation into the Union of 1707. Furthermore, we should not forget that Bruce is himself an absent and abject father, separated from his daughter, and that Welsh’s use of Robert the Bruce as the name of his character, Bruce Robertson, imbues him with a ‘father of the nation’ status. *Sunset Song*’s critique of patriarchal structures is evident in the texts’ characterisation of both

this representational trope of black angels coming to the rescue of white characters, which posit racial harmony while doing little to upend white privilege.

⁶¹ This reading is also proffered by Marx (2011) and Garuba and Himmelman (2012).

John Guthrie, father of Chris, and Ewan Tavendale, husband of Chris and father to their child. *Under the Skin* is the outlier here, in that it is more difficult to locate the film within this framework. Certainly, as argued, the film offers a critique of patriarchal structures, though perhaps less so than the novel, and we might also draw a link between the Bad Man (or the Motorcycle Man) who acts as patriarch to Scarlett Johansson's alien, newly re-born as a female human. In this sense her rebellion against him, and the dismal end which it precipitates, mirrors the similar fatherly rebellion in *Filth*, where Bruce Robertson joins the police force to oppress people like his adoptive father, a miner, and *The Last King of Scotland*, where upon graduating from medical school Dr. Nicholas Garrigan flees his Scottish home rather than work in his father's General Practice. Ultimately, Garrigan's biological father is usurped by a more problematic father once he arrives in Uganda, in the form of despot Idi Amin, and he ultimately flees this relationship too.

Murray (2015a, p.136) argues that the opening of *The Last King of Scotland* "...introduces a disquieting sense of the oppression that patriarchs routinely visit upon their male progeny", and Marx (2011) similarly argues that the texts display Garrigan's need for a surrogate father, pointing out that in the film he takes "oedipal revenge against the father" (Marx 2011, p.67) by sleeping with Amin's wife Kay. Films from the point of view of the child which take aim at their fathers are not, as Murray (2001) and Petrie (2004) have shown, uncommon in Scottish cinema. This is frequently located, as Murray's (2015a) analysis discusses, within a framework of national identity. The Scots, in this familial metaphor, are the immature and unreliable children who seek escape from the firm hand of their British/English fathers. Scotland's incorporation into a political union with a much larger neighbouring polity, before it could develop the 'ordinary' nationalism befitting a modern nation state, therefore, according to Nairn (1981), leads to the depiction of Scotland as the underdeveloped, juvenile adolescent.

It [Scotland] was in a limbo-like state, betwixt and between, where it has remained ever since. It was too much of a nation, had too different a civil society, to become a mere province of the UK; yet it could not develop its own nation state on this basis via nationalism. Coping with this anomalous situation accounts for a good deal of the Jekyll-and-Hyde physiognomy of modern Scottishness. (Nairn 1981, p.146)

This liminality, which as noted above afflicts Garrigan at the end of the film, can be related to the theorisation of the child protagonist as between the push and pull of the innocent prehistory of Childhood, and the knowing responsibility of Adulthood. In this sense, the English Stone represents this knowing adulthood, which the film, as Marx (2011) and Murray (2015a) argue, ultimately vindicates, while the Scottish Garrigan is marked by a childlike naivety even when faced with the evidence of Amin's brutality. Murray (2001, p.82) notes how simple it is to make this connection between the

representation of childhood and Scottish national identity in “...an elegiac and politically self-defeating way”, but that does not mean that it doesn’t exist, as his (2015a) analysis of *The Last King of Scotland* shows. Indeed, we might find that Scottish cinema studies’ interest in this trope can be traced back to McArthur’s (1982) aptly titled *Scottish Cinema: Iniquity of the Fathers*. While McArthur (1982) primarily laments the ‘fathers’ of Scottish cinematic representation, in the British and Hollywood films which provide the well from which, for McArthur, regressive representations are drawn, his analysis also implies the familial relations of Murray (2001, 2015a) and Petrie’s (2004) analyses:

The objective function of popular cinema is very often to paper over the cracks in the society, to mask contradictions. This has been a particularly urgent task for British cinema in its representations of Scotland as the clear benefits to Scotland of being a junior partner in imperial exploitation give way to the disabilities of being tied to a post-imperial geriatric with undiminished ambition for maintaining great-power status (McArthur 1982, p.49)

In this sense, Garrigan is the ‘junior partner’ in Stone’s ‘imperial exploitation’ of Uganda, and he becomes aware of the disabilities of this relationship only too late. Petrie (2004) looks at the frequently orphaned status of children in Scottish cinema, and we might note that Garrigan is orphaned twice by the film; indeed in the novel Garrigan’s father dies, and he feels guilt about not returning home for the funeral. Petrie (2004) also links this recurring trope to intra-national relations between Britain and Scotland, but this time the fathers are those Scots who have not been able to create a “secure, viable and content” (2004, p.182) future by the means of cultural and political independence. Furthermore, Petrie (2004, p.182) argues that the onus then is placed on the child to become “...a future citizen of the new Scotland who has certain expectations and rights but also responsibilities for the forging of that new future”. In this sense, Murray’s (2015a) argument that the film reiterates Garrigan’s failure to act as the responsible citizen, and Stone’s validation as the locus of knowledge and statesmanship becomes even more damning. In no way does Garrigan/Scotland accept responsibility for forging a post-imperial future with his Ugandan brothers, but, instead, performs to the caricature of the hapless Scot needing rescued by the hard-headed British/English remedying of the mess created by its unruly offspring. This father/son push-and-pull runs through a series of Scottish films, from Bill Douglas’s *Childhood Trilogy*, in which Jamie, an orphaned boy, is eventually saved, and inspired towards a brighter future by, of all things, the British Army. As Petrie (2004) has argued, Douglas’s film is a critical portrayal of the aesthetic and intellectual austerity of post-war Scotland, one from which escape, or transcendence, seems limited. Real escape is only possible for Jamie once he has entered the realm of the functioning adult, shown in this film through the civilised English older brother figure. The civilised older English figure in *The Last King of Scotland* is, of course, refuted by Garrigan, quite frequently through his brusque assertions of national

difference: “bloody English”. *Orphans* (Mullan 1998), *Ratcatcher*, *Neds* (Mullan 2010), *Shell* (Graham 2012) and *Iona* (Graham 2015) are further examples of fraught and problematic father/child relationships in contemporary Scottish cinema, alongside, of course, the aforementioned *Filth* and *Sunset Song*.

Conclusion

When discussing the President's rise to power with Garrigan, Stone remarks that Amin "plays a straight bat", and the British High Commissioner, also present, responds, "Yes, he's one of us" (Macdonald 2007). This, and Amin's explanation of his upbringing as a poor, orphaned boy, who grew to be a soldier in the British Army during which time he was primarily trained by Scotsman – ironically delivered to Garrigan in Amin's bedroom, on the wall of which hangs a painting of a Jacobite soldier – is about as in-depth as the film's investigation into the flotsam of the British Empire in Africa gets. Meir (2015, p.169) argues that the film "...is resolutely Scottish and uses its Ugandan setting to project an image of Scottishness that challenges our understandings of that nation's role in the Empire", yet I would contest this reading of the film. Marx (2011, p.65) argues that while the film may utilise a degree of Scottish visual signifiers, i.e. Garrigan's Scotland t-shirt, its Scottish focus is lessened, arguing: "The centrality of Scotland in the novel as a place of ancestral roots, retreat, moral revisioning, and fugitive rebirth is lost in the film, to be reclaimed, rather, as fetish...". However, I would go further than this to argue that both texts avoid any serious examination of Scottish complicity in colonial British adventures, and seek to present the Scots as naïve, delusional romantics or, perhaps even worse in the case of Foden's novel, as glaikit bystanders. Murray's (2015a, p.141) argument that the film presents "...an infant African state's inability to govern itself and an infantile Scottish identity's inability to develop an independent non-British understanding of geopolitics and statecraft *per se*" seems the more convincing analysis. Where there has been a recent re-evaluation of the role of the Scots in the unsavoury aspects of the British Empire⁶², the texts of *The Last King of Scotland*, largely miss an opportunity to similarly unravel some home truths.

For example, Brantlinger (1988) not only discusses the more rapacious approach to Africa undertaken by Britain and other Western powers during the slave trade but, also, shows how the abolition of that trade, as especially epitomised by Blantyre's David Livingstone, who became "...the most celebrated Scot of the Victorian era" (Devine 2012b, p.199), proved how even "humanitarian aims could contribute to imperialist encroachment" (Brantlinger 1988, p.181). The influence of Livingstone's adventures, especially through Henry Morton Stanley's re-telling of them, was, as Pakenham (1992) shows, directly responsible for the 'Scramble for Africa', where, over the course of 30 years, Europe's imperial powers divided the continent for themselves, in the name of, as Livingstone himself might have said, 'commerce and Christianity'. Brantlinger (1988)

⁶² See, for example, a variety of texts, including academic volumes, popular television and radio broadcasts, and press articles, such as: Michael Fry, *Scotland's Empire* (2001); Tom Devine, *Scotland's Empire, 1600-1815* (2003); James Robertson, *Joseph Knight* (2003); Jackie Kay, *Missing Faces* (2007), available from: <https://www.theguardian.com/books/2007/mar/24/featuresreviews.guardianreview25>; Billy Kay, *Scotland's Black History* (BBC 2016) or Neil Oliver, *Scotland and the Klan* (BBC 2016); Nathanael Williams, *The Scottish Slavery Map* (2016), available from: <https://www.commonspace.scot/articles/8980/scottish-slavery-map-plotting-out-scotlands-past#>.

and Pakenham (1992) both detail the influence of Livingstone and, particularly, Morton, in influencing King Leopold of Belgium's personal mission to colonise the Congo. Indeed, and returning to Stam's (2000a) whirl of intertextuality, Brantlinger (1988) explains how Stanley's work for King Leopold inspired the aims of the Eldorado Exploring Expedition in Conrad's *Heart of Darkness* which, of course, not only entrenched this imperialist narrative of naïve Europeans venturing into the African continent, only to be swallowed by its sub-human darkness, but is also, as has been shown, invoked in the texts of *The Last King of Scotland*. While it may have been too trite to have Merrit greet Nicholas with "Dr Garrigan, I presume?", the lack of any concrete engagement with either the Scots' complicity in the project of Empire makes it difficult to concur with Meir (2015) that the film provides a timely investigation into Scotland's embracement of Empire. Furthermore, Livingstone's status as "...a patron of modern African nationalism" (Devine 2012b, p.200), and the subsequent emancipation of Africa from the slave trade, but unintended complicity in its imperial exploitation, is another Scottish theme seemingly ripe for exploration, but not investigated.

Perhaps it seems unfair to critique *The Last King of Scotland* for what it is not, rather than what it is – but surely this amounts to the same thing. After all, a question posed can shed as much light on the questions left unasked; the questions left heavy in the silence. When we think about how the texts of *The Last King of Scotland* engage thematically and materially with the Scottish nation, as this project's research question ask us to do, it leads to thinking about how the representational strategies adopted in popular culture reinforce particular narratives or, otherwise, unleash less familiar, but just as viable representations. In the case of *The Last King of Scotland*, Foden's novel offers us a representation of Scotland as an innocent bystander to British imperialism and genocidal horror, whose proximity to the events leaves him adrift of history and on the fringes of civilisation. In the film, our Scottish protagonist is a more willing participant in the exploitation of Africa but he too remains outside of the British sphere of influence, indeed, he actively rejects any collusion with the British until it is too late. In both cases, then, the Scottish involvement in Empire, one of Colley's (1992) three structuring elements of British identity post 1707, alongside Militarism and Protestantism, is negated. This popular piece of Scottish cinema perpetuates the myth – believed by Garrigan himself – that the Scots are somehow absolved responsibility for the lasting trauma caused by British Imperialism. Garrigan may end the film battered and bruised, and in limbo, but he, as Von Tunzelmann (2009), notes, essentially gets off "scot-free".

Craig (1996) argues that the often denigrated representational mode of Tartanry helped to make Scottish history visible, when British literature often placed Scotland 'out of history'. However, I would argue that in the case of films such as *The Last King of Scotland*, this has quite the opposite effect from that which Craig (1996) discerns in the

work of, for example Sir Walter Scott. What the Tartanry of *The Last King of Scotland* does is falsify Scottish history to, in fact, reiterate the British perspective of the Scots as untrusted rogues to be kept on the fringes of their civilisation, such is the point Devine (2012a) made in his explanation of how the British Army incorporated the Highlanders, or Colley's (1992) explanation of why the Union was made to work. The elephant in the room here is the history of Scottish-Unionism which is, ironically enough, flirted with in the novel *Filth*. What is placed 'out of history' in *The Last King of Scotland* is precisely this Scottish-Unionism, by Garrigan's determination to not be British, as he expresses to Amin, and certainly to not be defined as English, as he firmly tells Stone. He defines himself as Scottish, and of course Idi Amin adopts this definition too. This symbiotic relationship between the two, as Murray (2015a) shows, signifies the non-possibility of post-national, post-British statehood, while also excluding Scotland from participation in the British project of Empire.

Conclusion

As this thesis neared its completion, the residents of Scotland were asked to return to the polling booth yet again⁶³. An election was arranged by the Prime Minister Theresa May, seeking to strengthen the Conservative Party's majority over Labour ahead of the negotiations over the United Kingdom's withdrawal from the Europe Union. As with many political events in this tumultuous period, the result was unexpected, with the Labour party gaining thirty seats to remove Theresa May's parliamentary majority. More pertinently for the investigation undertaken by this thesis, the result somewhat dented the narrative, discussed in detail in Chapter Three, that Scotland and England were headed in divergent political directions. The SNP lost almost half a million votes, and twenty-one seats, while the Scottish Conservatives overtook Scottish Labour for the first time since 1955 in a Westminster General election to secure thirteen seats to Labour's seven (both had only held one in the previous election). What this serves to demonstrate is one of the central approaches of this thesis, which, in its tracing of a history of the present, examines the contingent ways in which discourses ferment, form and fracture within societies, rather than assuming any linearity of historical progress. At the beginning, I outlined the two central research aims of this thesis as investigating and researching the ways in which adaptations are produced within the Scottish film industry, and analysing the ways in which those adaptations engage, if they do, materially and thematically with the Scottish nation. I will now draw some conclusions from my analyses of four film adaptations from twenty-first-century Scotland, linking them to existing knowledge on Scottish cinema. I will subsequently point to some limitations of the research, which are then linked to recommendations for further research on the topic, which I will personally pursue, as well as hoping that others may find opportunities to further the research undertaken here. However, before drawing conclusions, I wish to explain why I feel the research questions outlined above were important.

If we take adaptation to be a creative, logical and necessary function of the film industry, with its rapacious need for stories, then considering which stories are thought to be viable for a small nation seeking credibility and viability in a competitive global film industry tells us something about the ways in which that nation sees itself, and aspires for others to see it. But it is not only the question of what stories the nation thinks are commercially viable, there is also the aspect of cultural self-representation. Not only what is viable, but: what is desirable? While the first aspect speaks to the industrial aspects of film production, and the subsequent focus on production, distribution and exhibition found in all case study analyses, the second speaks to the creative decisions made by individuals involved in the process of writing novels and screenplays, acquiring rights, pitching for production finance, designing sets and costumes, framing shots,

⁶³ The general election of 2017 was the ninth time in six years that Scottish voters had been asked to endorse one political agenda or another.

mixing sound, editing images and so on. This is the point made by Hutcheon (2006) in her determination to utilise individual agency as well as industrial processes in the study of adaptation. Hutcheon (2006, p.108) argues that film adaptations exist within “...a creative as well as interpretative context that is ideological, social, historical, cultural, personal, and aesthetic”. I propose that my analyses of film adaptation and cultural policy in Scottish cinema offers a new approach to assessing the range, diversity and commercial viability of the films produced in contemporary Scottish cinema. What this thesis suggests is that adaptation in the Scottish cinema is an under-examined area and provides another lens with which to productively analyse contemporary Scottish cinema. The literature review argues that Scottish literature has previously not been adapted for the cinema screen in the quantities one might expect, and that which has been adapted has primarily fitted into the ‘regressive’ discursive categories and has mostly made produced from Hollywood or London. Yet, as previously discussed, Butt (2007) identifies a move away from these discursive categories in film adaptations made in the ‘New Scottish Cinema’, and I would contend that the four differing examples looked at in the case study chapters of this thesis offer similarly diverse and complicated engagements with discourses of Scottishness both materially and thematically.

Following on from this I have concluded that in all of the case studies examined the idea of ‘the nation’ still plays a crucial function in the films’ productions and their representative strategies. To this extent my findings somewhat diverted from my expectations when beginning the project. I anticipated researching the ways in which these films reflect and, perhaps, construct national identities. However, in undertaking my literature review and then applying the knowledge from that to the case study examples, I found myself moving towards a more fluid approach, one which mirrored the questions posed by Elsaesser (2015) in his description of the national performativity of contemporary European cinema. Hjort and Petrie’s (2007) articulation of the ways in which films remain linked to national phenomena similarly influenced my shift to analysing if contemporary film adaptations in Scottish cinema were linked to discourses of Scottishness. In this sense, the case study examples of *Sunset Song* and *Under the Skin* reiterated particular discourses within academia and the film industry of Scottish cinema as an arthouse cinema, and both have complex thematic engagements with Scottish landscapes and identities. *Filth* and *The Last King of Scotland* offer more obviously readable representations of Scottish national identities, in their clear flagging of their Scottishness in key scenes, yet neither offers a particularly complex engagement with discourses of Scottishness, particularly in terms of Scotland’s relationship with (and within) Britain, a theme which both films shy away from.

To some extent this theme of Scotland/Britain is more apparent in my analyses of all four films’ production histories, which showed how all are contingent upon both talent and finance from across the UK, as well as a broader reliance on pan-European funding and,

perhaps less so, US distribution financing. In researching the ways in which adaptations are brought to the screen I show this contingency and the continuing precarity within which Scottish cinema still exists, and how it remains in this sense, as Petrie (2000) notes, a devolved cinema. The concluding chapter on the *The Last King of Scotland* reanimates this conclusion on the nature of film adaptation in this period, and this contingency and precarity is also clearly seen in the case of *Sunset Song*, *Under the Skin* and *Filth*. In each case, determined producers rely upon public subsidy, national arts organisations and collaboration with independent producers. *Under the Skin* is the only film of the four which was filmed entirely in the UK and had the majority of its budget – the largest of the four films – come from British sources (BFI, Creative Scotland, Film4). In the case of *Sunset Song*, producers Roy Boulter and Sol Papadopoulos, used their prior relationship with Terence Davies to bring the film to screen, while also utilising various production funds from across Europe, crucially from Luxembourg. Both *Sunset Song* and *Under the Skin*, utilise the strength of their director's auteur persona to convince public arts organisations that the quality of their films will provide the cultural capital to boost the reputation of these organisations, and the nations within which they operate. This was achieved through marketing campaigns and distribution strategies which reiterate their adherence to the institutional mode of the arthouse cinema, and this is also reflected in how those films were received.

It was also not my intention at the beginning to split the case studies into 'arthouse' and 'popular' cinema categories. However, when undertaking my analyses of these films, and returning to the literature on Scottish cinema, it became apparent that this would be a sensible way to discuss these films. As aforementioned, the idea of Scottish cinema existing as an arthouse cinema has been prevalent within the academy, but I also felt there was space to further interrogate this association. *Sunset Song*'s muted melodrama and genteel pacing perhaps place the film in a quality or heritage film tradition, not unfamiliar to British cinema; *Under the Skin*'s radical formalism, frank nudity and unsettling tone make it simpler to locate it within an arthouse aesthetic and narrative tendency. There has been less discussion of a 'popular' Scottish cinema within the literature, and the reasons for this are not difficult to discern. As noted in Chapter Five it is difficult to differentiate between films which are popular across Britain, and those which are especially popular in Scotland. While Martin-Jones (2009a) and Murray (2015a) have shed light upon lesser seen genre films within Scottish cinema, I believe there remains a gap in the literature around popular Scottish films, which this thesis has begun to fill. *Filth* and *The Last King of Scotland* were, similarly, reliant on public subsidy, pan European co-production and independent producers to make it to the screen after lengthy production journeys. Both, however, were more commercial ventures and this is reflected in their production processes. *Filth*'s preselling of distribution rights in the UK to Lionsgate was essential in convincing Creative Scotland and independent

financiers to support the project. Similarly, *The Last King of Scotland*'s relationship with Fox Searchlight allowed the film wide distribution and a clever marketing campaign, which sought awards credibility through its 'indie' production, unusual narrative and acclaimed acting performances. In all four films, their 'Scottishness', was a central structuring discourse in their production narratives. This, of course, was central to Creative Scotland supporting these projects, but it also marked the ways in which they were distributed, exhibited and received by audiences and critics.

It is clear, then, that these films engaged materially with the Scottish nation; but what of their thematic engagements? In this sense, the analysis is more complicated and offered surprising findings. As discussed, the period between 2000 and 2015 has been one in which the actualities and possibilities of a Scottish nation, either independent, or in Union with England, N. Ireland and Wales, has been a prevailing discourse. Yet I would conclude that there is no evidence that this has produced a political cinema in Scotland, and, if anything, quite the opposite. Returning to the macroscopic picture of the film industry in Scotland in this period, the lack of engagement with, or interest in, the political situation of Scotland seems surprising. Indeed, the only film analysed to mention the 2014 Scottish independence referendum was, surprisingly, *Under the Skin*, where it featured on a radio broadcast in the background. Two out of the four films discussed reflect historical events, so are perhaps excused by this measure and, as noted, *Filth* tries resolutely to avoid any references to its temporal location in history. But the realisation that these films were not politically charged in the ways in which national cinemas have often been argued to be seems to reinforce my findings from the literature review, particularly Elsaesser's (2015) argument that modern European cinema cannot be representative of national identities in the way it was in the past. While I find Elsaesser's (2005; 2015) work can be too firm in its belief in the decline of national significance posited by globalisation and greater degrees of European integration, his argument about the ways in which European cinema is 'performatively national' is instructive. This allows *Filth* and *The Last King of Scotland* to wave national flags without burdening them with any serious representative task to, respectively, analyse Scottish masculine identities in the post-Thatcher era, or Scottish complicity in the British Empire. *Sunset Song* and *Under the Skin* have more interesting thematic engagements with the nation, in their refreshing look at gender and landscape, but they, too, are not asked to 'speak for the nation', or offer a reinvigorated conception of national identity appropriate to Scotland in the twenty-first century. I believe that the research undertaken here, and summarised briefly above, therefore shows how the concept of the nation remains important in thinking about film production in the contemporary era, even if (or perhaps, particularly because) the films discussed do not appear to confirm Bergfelder's (2005, p.319) argument that: "The affirmation of the national appears to be more pronounced and urgent in countries which feel beleaguered in their political or cultural identity...". I

would contend that none of the films examined are particularly keen to re-examine the idea of Scottishness and nationhood in the contemporary period, which leads one to wonder whether Scotland's recent national movement could be characterised by a sense of fraught political or cultural identities. The films produced in the first fifteen years of the twenty-first century certainly would not seem to suggest so.

While I believe these findings to be of importance for the fields of adaptation, national cinema and Scottish cinema there are inevitably limitations of the research. While I argue that there is merit in looking at Scottish cinema through the framework of film adaptation, there would also be value in widening this scope to consider television as well. For example, and as discussed in Chapter Three, the marketability of Tartan Noir on television seems unabated, with adaptations of *Case Histories*, *Field of Blood* and *Shetland*, as well as the several adaptations of Ian Rankin's *Rebus* within this time frame. And perhaps most markedly within this time period, the adaptation of Diana Gabaldon's *Outlander* (Starz 2013-) would offer fascinating insight into how Cook's 'Three Ring Circus' (2008) of television about, by and for Scotland operates in the contemporary period. The show was not available on British television until the summer of 2017, despite airing on US television and internet streaming service *Amazon Prime* for several years before this point. Indeed, given my observation about the lack of political topicality in the case study examples, *Outlander's* tale of an English woman being transported from the Unionist stronghold of post-war Britain in 1945, to the Jacobean restlessness of 1745, along with the production's notably politically-charged history⁶⁴, would certainly provoke some interesting research. Furthermore, and as touched on in the examination of *Sunset Song*, there remains a wealth of potential research to be undertaken on the adaptations of Scottish literature broadcast on television, primarily, by the BBC in the 1960s and 1970s.

The need to retain a strong focus in the thesis also influenced the decision to focus only on novels adapted for cinema. This resulted in the loss of some potentially interesting case studies, especially *Sunshine on Leith* and *Macbeth*, which I originally intended to include. I have tried, where possible, to incorporate a consideration of their qualities in the wider discussion of the macroscopic picture of film adaptations in the contemporary period. *Sunshine on Leith*, as an example of popular cinema, both in its financial success and ethnographic use of popular folk culture, portrays the story of a Scottish soldier, Davie, returning from serving with the British Army in the Middle East to his home in Leith. In his sister's emigration to the United States, the depiction of another absent father in Peter Mullan's character, and Davie's relationship with English woman Yvonne – where he must ultimately decide that he'd follow her, even if she went to England – the

⁶⁴ Executives from Sony, owner of the US TV network Starz, met with the then Prime Minister David Cameron to discuss "...the importance of *Outlander* (i.e., particularly vis-a-vis the political issues in the U.K. as Scotland contemplates detachment this Fall)" (Miller 2015).

film offers interesting thematic engagements with Scottish national identities. *Macbeth*, as discussed throughout this thesis, re-tells the story of mania and hubris through which Macbeth comes to the Scottish throne, and how his bloodlust results in the loss of that throne. In addition to how this tale is read within a post-referendum landscape, as Collin (2015) noted, the film's production also would have offered an interesting insight into how Scotland interacts on a grander scale, though with more tangential involvement, in the global film industry, given its distribution by StudioCanal and The Weinstein Company, as well as its large budget of \$20 million. Yet there were practical considerations which also affected the decision not to examine these films. The relative ease of analysis between a source novel and a film is not possible in the adaptation of *Sunshine on Leith*, which is directed by Dexter Fletcher, and adapted by Stephen Greenhorn from his own musical which, itself, was built upon The Proclaimers' back catalogue. Similarly, a consideration of *Macbeth* would have led the project into the substantial realm of the literature on Shakespeare adaptations, in addition to the text's vast catalogue of cinematic adaptations. Indeed, there were three adaptations of varying degrees of fidelity released between 2015 and 2017⁶⁵. I intend to further explore these adaptations in future research.

Throughout the case study chapters I explore the conditions of emergence of film adaptations in the Scottish cinema in the contemporary period, detail how they have been produced through contingent and precarious means, and discuss how they engage materially and thematically with the Scottish nation. The films are analysed in accordance with existing knowledge about the ways in which Scottish cinema has historically represented the nation, and for how they engage, often creatively, with discursive tropes such as Kailyard and Tartanry. I also challenge some recent developments in the literature, particularly Murray's (2015a) arguments on how best to define Scottish cinema. While Murray calls persuasively for Scottish cinema studies to examine the transnational flows of capital and culture within which Scottish film operates, and for a broadening of the frame of analysis from exclusively focusing on the director, he also argues that Scottish cinema studies has a blind spot in its failure to consider the work of Scottish directors working overseas. I query the extent to which a director's place of birth necessitates an understanding of their work as 'Scottish', unless their work is in some way thematically engaging with notions of Scottishness, or Scottishness plays a role in the discursive reading of the film, or its contexts of production. It seems to me that to label films as 'Scottish' based on the birthplace of their director and nothing else risks the sort of parochialism that Murray's (2015a) work is otherwise so excellent at dispelling. I also provide innovative research into the operations

⁶⁵ In addition to Kurzel's *Macbeth*, starring Michael Fassbender and Marion Cotillard, Angus Macfadyen (who played Robert the Bruce in *Braveheart*) exhibited a no-budget version at the 2016 Edinburgh International Film Festival, *Macbeth Unhinged*. *Lady Macbeth* (Oldroyd 2017), itself an adaptation of a Russian novel which adapts Shakespeare's *Macbeth*, was released to critical acclaim in 2017.

of Creative Scotland, helping to fill a gap identified by Hutcheson (2012), about our knowledge of how the funding processes work in the Scottish film industry, and what discourses these processes animate. In obtaining production documents through Freedom of Information requests, I offer original research into the differing ways in which discourses of Scottishness are woven into the structures of film production, distribution and exhibition. This thesis has questioned how easily readable these documents are, through subjecting them to a similar kind of textual analysis to that which is utilised for the films. It asks the extent to which those applying for funding from Scotland's public arts agency are providing answers to questions that highlight particular narratives about Scottish cinema (arthouse, auteur, edgy comedy) and are structured in such a way to justify the expenditure of public money on the arts as being something good for the exportability of the nation.

This research has been involved in a process of re-settling the position of the nation from its increasingly unstable perch within Scottish cinema studies, and film studies more widely. This re-settling does not propose that any investigation into the national component of these film adaptations should be pursued to the exclusion of other avenues of analysis. Rather, I propose that examining the stories a society likes to re-tell itself and others helps to provide an understanding that film adaptations are still frequently produced within frameworks of nation in industrial terms and still engage with the histories, identities, politics and visual iconographies of the nation in a complex variety of ways. I argue that this can shed light upon the society from within which these adaptations emerge and the contemporary film industry into which they aim for economic and cultural viability. I conclude that while it is often tempting to read films which have been produced within particular eras, which may be charged with discourses around nationhood and national identities, it does not necessarily follow that these films are constructive of those national identities, nor that they are particularly interested in re-examining the nation in that era. To this end I have continually highlighted the contingency through which cultural products appear in the public domain, particularly in the case of film production with its precarious economics. However, I would argue that this does not mean that the concept of 'the nation' holds no significance to the existence and reception of these films. As I have shown, all four films discussed in detail in this thesis are materially and thematically engaged with ideas about the Scottish nation, and their associative 'Scottishness' is a crucial element to the processes of production and exhibition, as well as to the ways in which they are understood by audiences and critics alike.

References

- AFTAB, K., 2013. Film Review: Under the Skin - Even Scarlett Johansson can't save Jonathan Glazer's laughably bad alien hitchhiker movie. *Independent* [online]. London, 5 September. [viewed 23 April 2017]. Available from: <https://www.independent.co.uk/arts-entertainment/films/reviews/film-review-under-the-skin-even-scarlett-johansson-cant-save-jonathan-glazers-laughably-bad-alien-8796596.html>.
- ANDERSON, B., 2006. *Imagined Communities*. London: Verso.
- ANDREW, D., 1984. *Concepts in Film Theory*. Oxford: Oxford University Press.
- ANDREW, D., 1993. The Unauthorized Auteur Today. In: A.P. COLLINS, J. COLLINS and H. RADNER, eds. *Film Theory Goes to the Movies*. New York: Routledge, pp.77-85.
- ANDREW, D., 2005. Adapting Cinema to History: A Revolution in the Making. In: R.STAM and A.RAENGO, eds. *A Companion to Literature and Film*. Oxford: Blackwell, pp.189-204.
- ANDREW, D., 2011. The Economies of Adaptation. In: C. MCCABE, K. MURRAY and R. WARNER, eds. *True to the Spirit: Film Adaptation and the Question of Fidelity*. Oxford: Oxford University Press, pp.27-40.
- ANDREWS, D., 2013. *Theorizing Art Cinemas*. Texas: University of Texas Press.
- ANON, 2006. Don't let our film industry go down the pan. *Herald* [online]. 21st June, Glasgow. [viewed 3 August 2016]. Available from: http://www.heraldscotland.com/news/12432008.Don_apos_t_let_our_film_industry_g_o_down_the_pan_In_an_open_letter_to_the_First_Minister__45_of_Scotland_apos_s_leading_film_makers_warn_him_against_a_grave_mistake_and_reveal_their_vision_for_the_future/.
- ARAGAY, M., 2005. *Books in Motion: Adaptation, Intertextuality, Authorship*. Amsterdam: Rodopi.
- ARCHIBALD, D., 2013. Why there's more to Scottish cinema than dour miserablism. *Financial Times* [online]. London, 27 September. [viewed 11 August 2016]. Available from: <http://www.ft.com/cms/s/2/83076cac-251b-11e3-9b22-00144feab7de.html>.
- ARCHIBALD, D., 2014. Should Scotland have an independent film industry? *OpenDemocracy* [online]. 27 June. [viewed 3 August 2016]. Available from: <https://www.opendemocracy.net/ourkingdom/david-archibald/should-scotland-have-independent-film-industry>.
- ARCHIBALD, D., 2015. *Submission From Dr David Archibald, University Of Glasgow*. [viewed on 4 August 2016]. Available from: http://www.parliament.scot/S4_EconomyEnergyandTourismCommittee/Inquiries/Dr_David_Archibald.pdf.
- ARNOLD, W., 2006. 'Last King of Scotland' is a fanciful take on a ruthless tyrant. *Seattle PI* [online]. 5 October, Seattle. [viewed 17 July 2017]. Available from: <http://www.seattlepi.com/entertainment/movies/article/Last-King-of-Scotland-is-a-fanciful-take-on-a-1216490.php>.
- ARONCZYK, M., 2013. *Branding the Nation: The Global Business of National Identity*. Oxford: Oxford University Press.
- BAIRD, J.S., 2014. *Filth* [Bluray]. Lionsgate UK.
- BAKHTIN, M., 1981. *The dialogic imagination: four essays*. M. HOLQUIST, ed, translated by C. EMERSON & M. HOLQUIST. Austin: University of Texas.
- BANKS, M.J., CALDWELL, J.T. and MAYER, V., eds. 2009. *Production Studies: Cultural Studies of Media Industries*. Routledge: New York.
- BARKER, M., and MATHIJS, E., eds. 2007. *Watching the Lord of the Rings: Tolkien's World Audiences*. New York: Peter Lang.
- BARNARD, L., 2014. Grime pays for James McAvoy in *Filth*: review. *Toronto Star* [online]. 29 May, Toronto. [viewed 5 July 2017]. Available from: https://www.thestar.com/entertainment/movies/2014/05/29/grime_pays_for_james_m_cavoy_in_filth_review.html.
- BARTHES, R., 1974. *S/Z*. Oxford: Blackwell.
- BARTHES, R., 1977. *Image, Music, Text*. London: Fontana Press.
- BAUDRILLARD, J., 1983. *Simulations*. New York: Semiotext[e].

- BAZIN, A., 2000. Adaptation, or the Cinema as Digest. In: J.NAREMORE, ed. *Film Adaptation*. New Jersey: Rutgers University Press, pp.19-27.
- BBC, 2012. Alex Salmond attending US premiere of Disney film Brave. *BBC* [online]. Glasgow, 18 June. [viewed 28 June 2016]. Available from: <http://www.bbc.co.uk/news/uk-scotland-scotland-business-18467968>.
- BBC. 2016a. Sunset Song voted Scotland's favourite book. *BBC* [online]. Glasgow, 17 October. [viewed 18 October 2016]. Available from: <http://www.bbc.co.uk/news/uk-scotland-37677187>.
- BBC. 2016b. Novelist and poet Nan Shepherd to appear on RBS £5 note. *BBC* [online]. Glasgow, 25 April. [Viewed 3 October 2016]. Available from: <http://www.bbc.co.uk/news/uk-scotland-36111759>.
- BBC. 2016c. EU Referendum Results. *BBC* [online]. [viewed 18 August 2016]. Available from: http://www.bbc.co.uk/news/politics/eu_referendum/results
- BEJA, M., 1976. *Film and Literature*, New York: Longman.
- BERGFELDER, T., 2005. National, transnational or supranational cinema? Rethinking European film studies. In: *Media, Culture & Society*. vol. 27, no. 3, pp.315-331.
- BERGFELDER, T., 2015. Popular European Cinema in the 2000s: Cinephilia, Genre and Heritage. In: M. HARROD, M. LIZ and A. TIMOSHKINA, eds. *The Europeanness of European Cinema: Identity, Meaning, Globalization*. London: I.B.Tauris, pp.33-58.
- BERNARD, P., & HUBBARD, T., 2007. The International Reception and Literary Impact of Scottish Literature of the Period Since 1918. In: I. BROWN, ed. *The Edinburgh history of Scottish Literature*. Vol. 3. Edinburgh: Edinburgh University Press.
- BFI. 2007. UK weekend box office reports – 2007. *BFI* [online]. [viewed 20 July 2017]. Available from: <http://www.bfi.org.uk/publications/corporate-documents-publications/film-industry-statistics-research/box-office-reports-3>.
- BFI. 2008. Statistical Yearbook 2008. *BFI* [online]. [viewed 13 November 2016]. Available from: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/uk-film-council-statistical-yearbook-2008.pdf>.
- BFI. 2014a. *Statistical Yearbook 2014*. *BFI* [online]. [viewed 21 October 2016]. Available from: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-statistical-yearbook-2014.pdf>.
- BFI. 2014b. Weekend box office figures. *BFI* [online]. [viewed 15 October 2016]. Available from: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-weekend-box-office-report-14-16-march-2014.xlsx>.
- BFI. 2015. Public Investment in Film in the UK. *BFI*[online]. [viewed 12 February 2017]. Available from: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-public-investment-in%20film-in-uk-2015.pdf>.
- BFI. 2016. Weekend box office figures. *BFI* [online]. [viewed 15 October 2016]. Available from: <http://www.bfi.org.uk/education-research/film-industry-statistics-research/weekend-box-office-figures>.
- BHABHA, K., 1990. *Nation and Narration*. London, Routledge.
- BIG ISSUE, 2013. *Irvine Welsh Interview: Bringing Filth to Life*. Big Issue [online], 26 September [Viewed 10 March 2014]. Available from: <http://www.bigissue.com/mix/news/3048/irvine-welsh-interview-bringing-filth-life>.
- BILLIG, M., 1995. *Banal Nationalism*. London: Sage.
- BING, J., 2001. FilmFour fashions book depository. *Variety*. Feb 12-Feb 18, p.18.
- BLUESTONE, G., 1957. *Novels into Film: The Metamorphosis of Fiction into Cinema*. Baltimore: Johns Hopkins University Press.
- BOOZER, J., 2008. Introduction: The Screenplay and Authorship in Adaptation. In: J.BOOZER, ed. *Authorship in Film Adaptation*. Austin: University of Texas Press, pp.1-30.
- BORDWELL, D. 1979. The Art Cinema as a Mode of Film Practice. *Film Criticism*. vol. 4, no. 1, pp.56–64.
- BORDWELL, D., STAIGER, J., and THOMPSON.K., 1988. *The classical Hollywood cinema: film style & mode of production to 1960*. London: Routledge.
- BORDWELL, D., 2010. *Planet Hong Kong: Popular Cinema and the Art of Entertainment*. Madison, Wisconsin: Irvington Way University Press.
- BOURDIEU, P., 1993. *The Field of Cultural Production: Essays on Art and Literature*. Cambridge: Polity.

- BOX OFFICE MOJO. 2007. The Last King of Scotland. *Box Office Mojo* [online]. [viewed 11 July 2017]. Available from: <http://www.boxofficemojo.com/movies/?id=lastkingofscotland.htm>.
- BOX OFFICE MOJO. 2014. Filth. *Box Office Mojo* [online]. 9 September. [Viewed 15 September 2014]. Available from: <http://www.boxofficemojo.com/movies/?page=intl&id=filth.htm>.
- BOX OFFICE MOJO. 2016a. Sunset Song. *Box Office Mojo* [online]. [viewed 17 October 2016]. Available from: <http://www.boxofficemojo.com/movies/?id=deepblueseas.htm>.
- BOX OFFICE MOJO, 2016b. All Time Box Office. *Box Office Mojo* [online]. [viewed 9 June 2016]. Available from: <http://www.boxofficemojo.com/alltime/adjusted.htm>.
- BRADSHAW, P., 2007. The Last King of Scotland. *Guardian* [online]. London, 12 January. [viewed 17 July 2017]. Available from: <https://www.theguardian.com/film/2007/jan/12/thriller.jamesmcavoy>.
- BRADSHAW, P., 2013. Filth – review. *Guardian* [online]. London, 3 October. [viewed 5 July 2017]. Available from: <https://www.theguardian.com/film/2013/oct/03/filth-review>.
- BRADSHAW, P., 2014. Under the Skin review – 'Very erotic, very scary'. *The Guardian* [online]. London, 13 March. [viewed 17 May 2017]. Available from: <https://www.theguardian.com/film/2014/mar/13/under-the-skin-scarlett-johansson-peter-bradshaw>.
- BRADSHAW, P., 2015. Sunset Song review – Agyness Deyn roams a stunning Scottish landscape. *The Guardian* [online]. London, 3 December. [viewed 3 March 2017]. Available from: <https://www.theguardian.com/film/2015/dec/03/sunset-song-review-agyness-deyn-roams-a-stunning-landscape>.
- BRANTLINGER, R., 1988. The Genealogy of the Myth of the “Dark Continent”. In: *Rule of Darkness: British Literature and Imperialism, 1830-1914*. Cornell University Press: London, pp.173-198.
- BRENNEN, B., 2012. *Qualitative Research Methods for Media Studies*. Hoboken: Taylor and Francis.
- BROCKLEHURST, S., 2015. William McIlvanney: The 'resurrection' of father of Tartan Noir. *BBC* [online]. Glasgow, 23 February. [viewed 6 June 2016]. Available from: <http://www.bbc.co.uk/news/uk-scotland-31493734>.
- BROOKS, X., 2013. Under the Skin serves up Venice film festival's Marmite moment. *The Guardian* [online]. London, 3 September. [viewed 23 April 2017]. Available from: <https://www.theguardian.com/film/2013/sep/03/under-the-skin-venice-film-festival>.
- BROWN, I., and NICHOLSON, C., 2009. Arcades - The 1960s and 1970s. In: I. BROWN and A. RIACH, eds. *The Edinburgh Companion to Twentieth century Scottish Literature*. Edinburgh: Edinburgh University Press, pp.133-144.
- BROWN, I., 2012. Scots literature deserves a place in schools. *Scotsman* [online]. Edinburgh, 1 July. [viewed 8 May 2017]. Available from: <http://www.scotsman.com/news/scots-literature-deserves-a-place-in-schools-1-2386091>.
- BROWN, S., 2011. “Anywhere but Scotland?” Transnationalism and New Scottish Cinema. *International Journal of Scottish Theatre and Screen* [online]. vol. 4, no. 1. Available from: <http://ijosts.ubiquitypress.com/articles/abstract/109/>.
- BROWN, S., 2014. New Developments in Scottish Cinema: An Introduction. *International Journal of Scottish Theatre and Screen*. vol. 7, no. 1, pp.1-9.
- BRUCE, D., 2008. The History of Film and Cinema. In: N. BLAIN and D. HUTCHISON. *The Media in Scotland*. Edinburgh: Edinburgh University Press, pp.71-86.
- BRUHN, J., et al. 2013. ‘There and Back Again’: New challenges and new directions in adaptation studies. In: J. BRUHN et al, eds. *Adaptation Studies: New Challenges, New Directions*. London: Bloomsbury, pp.1-16.
- BURKE, S., 2008. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh: Edinburgh University Press.
- BUTT, R., 2003. *The Films of Scotland Documentaries*. Available from: http://sites.scran.ac.uk/films_of_scotland/index.htm.

- BUTT, R., 2007. Literature and the Screen Media since 1908. In: I. BROWN, ed. *The Edinburgh History of Scottish Literature Vol. 3. Modern Transformations: New Identities (from 1918)*. Edinburgh: Edinburgh University Press, pp.53-64.
- BUTT, R., 2010. Looking at Tartan in Film: History, Identity and Spectacle. In: I. BROWN, ed. *From Tartan to Tartanry: Scottish Culture, History and Myth*. Edinburgh: Edinburgh University Press, pp.166-179.
- CALDER, A., 2002. *Scotlands of the Mind*. Edinburgh: Luath.
- CALDWELL, J.T., 2009. Screen studies and industrial 'theorizing'. *Screen*. vol. 50, no. 1, pp.167-179.
- CALHOUN, D., 2007. White guides, black pain. *Sight & Sound*. Feb, vol. 17, no. 2, pp.32-35.
- CAMPBELL, I., 1990. The Grassic Gibbon Style. In J. SCHWEND and W.H. DRESCHER, eds. *Studies in Scottish Fiction: Twentieth Century*. Frankfurt am Main: Lang, pp.271-7.
- CARDULLO, B., 1996. Fiction into film, or Bringing Welsh to a Boyle. *Literature/Film Quarterly*. vol. 25, no. 3, pp. 158-162.
- CARRUTHERS, G., ed. 2013. *The Cambridge Companion to Scottish Literature*. Cambridge: Cambridge University Press.
- CARTMELL, D., 2012. Introduction. 100+ Years of Adaptations, or, Adaptation as the Art Form of Democracy. In: D. CARTMELL, ed. *A Companion to Literature, Film and Adaptation*. West Sussex: Blackwell, pp.1-14.
- CARTMELL, D., 2015. *Adaptations in the Sound Era: 1927-1937*. London: Bloomsbury.
- CARTMELL, D., and WHELEHAN, I., eds. 1999. *Adaptations: From Text to Screen, Screen to Text*. London: Routledge.
- CARTMELL, D., and WHELEHAN, I., eds. 2007. *The Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press.
- CARTMELL, D., and WHELEHAN, I., 2005. Harry Potter and the Fidelity Debate. In: M.Aragay, ed. *Books in Motion: Adaptation, Intertextuality, Authorship*. Amsterdam: Rodopi, pp.37-49.
- CARTMELL, D., and WHELEHAN, I., 2010. Adaptations: Theories, Interpretations and New Dilemmas. In: *Screen Adaptation: Impure Cinema*. Basingstoke: Palgrave MacMillan, pp.10-27.
- CASETTI, F., 2005. Adaptation and Mis-Adaptation: Film, Literature and Social Discourses. In: R.STAM and A.RAENGO, eds. *A Companion to Literature and Film*. Oxford: Blackwell, pp.81-91.
- CASTLE, J., 2016. SNP membership rises to over 115,000 ahead of Holyrood elections. *Herald* [online]. Glasgow, 17 February. [viewed 18 August 2016]. Available from: http://www.heraldscotland.com/news/14282688.SNP_membership_rises_to_over_115_000_ahead_of_Holyrood_elections/
- CATTRYSE, P., 2012. Simone Murray, The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation, Reviewed. In: *Translation* [online]. 14 January [Viewed 22 January 2014]. Available from: <http://translation.fusp.it/reviews/simone-murray-the-adaptation-industry-the-cultural-economy-of-contemporary-literary-adaptation>
- CATTRYSSE, P., 2014. *Descriptive Adaptation Studies: Epistemological and Methodological Issues*. Amsterdam: Garant.
- CAUGHIE, J., ed. 1981. *Theories of Authorship: A Reader*. London: Routledge.
- CAUGHIE, J. 1990. Representing Scotland: New Questions for Scottish Cinema. In: E. DICK, ed. *From Limelight to Satellite: A Scottish film book*. Glasgow: Scottish Film Council, pp.13-30.
- CAUGHIE, J., 2000. *Television drama: realism, modernism, and British culture*. Oxford: Oxford University Press.
- CAUGHIE, J., 2007. Morvern Callar, art cinema and the 'monstrous archive'. *Scottish Studies Review*. vol. 8, no. 1, pp. 101-115.
- CHANNEL 4. 2014. 'Will the hard men decide on a risk averse strategy': The author Martin Amis joins fellow writer Irvine Welsh to discuss whether Scotland should go it alone. *Channel 4* [online] [video]. 15 September. [viewed 3 August 2016]. Available from: <http://www.channel4.com/news/will-the-hard-men-decide-on-a-risk-averse-strategy-video>.

- CHEN, A., 2016. WHEN A POPULIST DEMAGOGUE TAKES POWER. *The New Yorker* [online]. New York, 21 November. [viewed 10 May 2017]. Available from: <http://www.newyorker.com/magazine/2016/11/21/when-a-populist-demagogue-takes-power>.
- CHILD, B., 2014. Irvine Welsh to write Spring Breakers sequel. *The Guardian* [online], London, 7 May. [viewed 3 July 2016]. Available from: <https://www.theguardian.com/film/2014/may/07/irvine-welsh-spring-breakers-sequel>.
- CHRISTIE, I., 2013. Where is National Cinema Today (and Do We Still Need It)? *Film History*. vol. 25, no. 1, pp.19-30.
- CIABATTARI, J., 2015. The 100 greatest British novels. *BBC* [online]. 7 December. [viewed 18 October 2016]. Available from: <http://www.bbc.co.uk/culture/story/20151204-the-100-greatest-british-novels>.
- COLLEY, L., 1992. *Britons: Forging the Nation, 1707–1837*. Pimlico: London.
- COLLIN, R., 2013. Filth, review. *Telegraph* [online]. 2 October, London. [viewed 5 July 2017]. Available from: <http://www.telegraph.co.uk/culture/film/filmreviews/10350824/Filth-review.html>.
- COLLIN, R., 2014a. Under the Skin: 'simply a masterpiece'. *Telegraph* [online]. London, 13 March. [viewed 24 April 2017]. Available from: <http://www.telegraph.co.uk/film/under-the-skin/review/>
- COLLIN, R., 2014b. Under The Skin: the making of Scarlett Johansson's alienating new film. *Telegraph* [online]. London, 10 March. [viewed 24 April 2017]. Available from: <http://www.telegraph.co.uk/culture/film/10675179/Under-The-Skin-the-making-of-Scarlett-Johanssons-alienating-new-film.html>
- COLLIN, R., 2015. *Twitter* [online]. May, 23rd. [viewed on 3 June 2016]. Available from: <https://twitter.com/robbiereviews/status/602024394140086272>.
- CONNOR, J.D., 2007. The Persistence of Fidelity: Adaptation Theory Today. *M/C - A Journal of Media and Culture* [online]. [viewed 2 June 2016]. vol. 10, no. 2. Available from: <http://journal.media-culture.org.au/0705/15-connor.php>.
- CONNOR, J.D., 2016. Independence and the consent of the governed: the systems and scales of *Under the Skin*. *Jump Cut: A Review of Contemporary Media* [online]. Fall 2016, vol. 57. [viewed March 27 2017] Available from: <https://www.ejumpcut.org/currentissue/-ConnorSkin/index.html>.
- COOK, J., 2008. Three Ring Circus: Television Drama about, by and for Scotland. In: N. BLAIN and D. HUTCHISON. *The Media in Scotland*. Edinburgh: Edinburgh University Press, pp.108-122.
- CORRIGAN, T., 1991. *A Cinema Without Walls: Movies and Culture After Vietnam*. London: Routledge.
- COULSON, A., 2015. 'Sunset Song' UK Film Rights Snapped Up By Metrodome. *Hurricane Films* [online]. 17 August. [viewed 18 October 2016]. Available from: <http://www.hurricanefilms.net/2015/08/17/sunset-song-uk-film-rights-snapped-up-by-metrodome/>.
- CRAIG, C. 1982. Myths Against History: Tartanry and Kailyard in 19th-century Scottish Literature. In: C. MCARTHUR, ed. *Scotch Reels: Scotland in Cinema and Television*. London: BFI, pp.7-16.
- CRAIG, C., 1996. *Out of History: Narrative Paradigms in Scottish and British Culture*. Edinburgh: Polygon.
- CRAIG, C., 1999. *The Modern Scottish Novel: Narrative and the National Imagination*. Edinburgh: Edinburgh University Press.
- CRAWFORD, R., 2007. *Scotland's Books: The Penguin History of Scottish Literature*. London: Penguin.
- CREATIVE SCOTLAND. 2014. *Review of the film sector in Scotland*. [viewed April 28 2015]. Available from: http://www.creativescotland.com/__data/assets/pdf_file/0018/25245/Review_of_the_Film_Sector_in_Scotland_-_Jan_2014.pdf.
- CROFTS, S., 2007. Reconceptualising National Cinema/s. In: P. WILLEMEN & V. VITALI, eds. *Theorising National Cinemas*. London: BFI, pp.44-58.
- DALTON, S., 2013. Filth: Film Review. *Hollywood Reporter* [online]. 23 September, Los Angeles. [viewed 5 July 2017]. Available from: <http://www.hollywoodreporter.com/review/filth-film-review-634289>.

- DANIELSEN, S., 2008. The Tragedy of Terence Davies. *The Guardian* [online]. London, 7 February. [viewed 11 October 2016]. Available from: <https://www.theguardian.com/film/filmblog/2008/feb/07/thetragedyofterencedavies>.
- DARGIS, M., 2006. An Innocent Abroad, Seduced by a Madman. *New York Times* [online]. 27 September, New York. [viewed 16 July 2017]. Available from: <http://www.nytimes.com/2006/09/27/movies/27king.html>.
- DAVIES, T., 2016. *Sunset Song* [Bluray]. Metrodome.
- DEBONA, G., 2010. *Film Adaptation in the Hollywood Studio Era*. Chicago: University of Illinois Press.
- DENBY, D., 2006. Power Players. *The New Yorker* [online]. 2 October, New York. [viewed 17 July 2017]. Available from: <http://www.newyorker.com/magazine/2006/10/02/power-players>.
- DEVENEY, T., 1999. *Contemporary Spanish Film From Fiction*. Maryland: Scarecrow Press.
- DEVINE, T., 2012a. *The Scottish Nation: A Modern History*. London: Penguin.
- DEVINE, T., 2012b. *To the Ends of the Earth: Scotland's Global Diaspora, 1750-2010*. Penguin: London.
- DFI. 2017. Facts & Figures. *DFI* [online]. [viewed 20 February 2017]. Available from: <http://www.dfi.dk/Service/English/Films-and-industry/Facts-og-Stats.aspx>.
- DILLON, S., 2011. 'It is a Question of Words, Therefore': Becoming-Animal in Michel Faber's *Under the Skin*. *Science Fiction Studies*. vol. 38, no. 1, pp.134-54.
- DINWOODIE, R., 1993. Last flight to bleak exile. *The Herald* [online]. 9 June, Glasgow. [viewed 24 July 2017]. Available from: http://www.heraldsotland.com/news/12742533.Last_flight_to_bleak_exile/.
- DOLIN, T., 2012. The Great Uncredited: Sir Walter Scott and Cinema. *Screening The Past* [online]. [viewed 10 August 2016]. vol. 34. Available from: <http://www.screeningthepast.com/2012/08/the-great-uncredited-sir-walter-scott-and-cinema/>.
- DOWNER, L., 1996. The Beats of Edinburgh. *New York Times Magazine* [online]. 31 March, New York. [viewed 3 July 2017]. Available from: <http://www.nytimes.com/1996/03/31/magazine/the-beats-of-edinburgh.html>.
- DUFFY, J., 2016. Makers of Gregory's Girl and Mad Max declare war on BBC Scotland. *Herald* [online]. Glasgow, 3 April. [viewed 6 June 2016]. Available from: http://www.heraldsotland.com/news/14400577.Makers_of_Gregory_s_Girl_and_Mad_Max_declare_war_on_BBC_Scotland/.
- DYER, R., and VINCENDEAU, G., 1992. *Popular European Cinema*. Routledge: London.
- DYER, R., 2004. *Heavenly Bodies: Film Stars and Society*. London: Routledge, 2nd ed.
- EDENSOR, T., 2002. *National Identity, Popular Culture and Everyday Life*. Oxford: Berg.
- EDINBURGH EVENING NEWS, 2014. Filth Outtake: Irvine Welsh as EN journalist. *Edinburgh Evening News* [online]. Edinburgh, 10 February [Viewed 10 March 2014]. Available from: <http://www.edinburghnews.scotsman.com/news/filth-outtake-irvine-welsh-as-en-journalist-1-3300605>.
- EHRLICH, D., 2014. The inane *Filth* puts James McAvoy in touch with his inner Bad Lieutenant. *AV Club* [online]. 29 May. [viewed 5 July 2017]. Available from: <http://www.avclub.com/review/inane-filth-puts-james-mcavoy-touch-his-inner-bad-205082>.
- EISENSTEIN, S., 1948. *Film Form: Essays in Film Theory*. J. LEYDA, ed and translator. London: Harcourt.
- ELEFTheriotis, D., 2001. *Popular cinemas of Europe: studies of texts, contexts, and frameworks*. London: Continuum.
- ELLIOTT, K., 2003. *Rethinking the Novel/Film Debate*. Cambridge: Cambridge University Press.
- ELLIOTT, K., 2013. Theorizing adaptations/adapting theories. In: J. BRUHN et al, eds. *Adaptation Studies: New Challenges, New Directions*. London: Bloomsbury, pp.19-46.
- ELLIS, J., 1982. *Visible Fictions: Cinema, Television, Video*. London: Routledge.
- ELLWOOD, G., 2013. Review: Scarlett Johansson is incredible in the mesmerizing 'Under the Skin'. *Hitfix* [online]. [viewed 23 April 2017]. Available from:

- <http://uproxx.com/hitfix/review-scarlett-johnson-is-incredible-in-the-mesmerizing-under-the-skin/>.
- ELSAESSER, T., 2005. *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press.
- ELSAESSER, T., 2015. European Cinema into the Twenty-first century: Enlarging the Context? In: M. HARROD, M. LIZ and A. TIMOSHKINA, eds. *The Europeanness of European Cinema: Identity, Meaning, Globalization*. London: I.B.Tauris, pp.17-32.
- EVERETT, W., 2004. *Terence Davies*. Manchester: Manchester University Press.
- EZRA, E., and ROWDEN, T., eds. 2006. *Transnational cinema: the film reader*. London: Routledge.
- FABER, M., 2000. *Under the Skin*. Edinburgh: Cannongate.
- FACEBOOK. 2013. Facebook [online]. 6 October. [viewed 3 July 2017]. Available from: <https://www.facebook.com/FilthMovie/videos/10201985608512898/>.
- FAULKNER, S., 2004. *Literary Adaptations in Spanish Cinema*. Suffolk: Tamesis.
- FEINBERG, S., 2013. Telluride: 'Under the Skin,' Starring Scarlett Johansson, Fails to Impress. *The Hollywood Reporter* [online]. Los Angeles, 1 September. [viewed 23 April 2017]. Available from: <http://www.hollywoodreporter.com/race/telluride-under-skin-starring-scarlett-618843>.
- FELLOWS, S., 2015. How the BFI awarded its £129 million over four years. *Stephen Follows* [online]. 13 April. [viewed 18 May 2017]. Available from: <https://stephenfollows.com/how-the-bfi-awarded-129million/>.
- FERGUSON, B., 2013. William McIlvanney's Laidlaw set for TV series. *Scotsman* [online]. Edinburgh, 3 December. [viewed 8 June 2016]. Available from: <http://www.scotsman.com/lifestyle/culture/books/william-mcilvanney-s-laidlaw-set-for-tv-series-1-3218023>.
- FERGUSON, B., 2015. Creative Scotland bullish despite lack of studio. *Scotsman* [online]. Edinburgh, 29 October. [viewed 14 July 2016]. Available from: <http://www.scotsman.com/lifestyle/culture/film/creative-scotland-bullish-despite-lack-of-studio-1-3931072>.
- FERGUSON, B., 2017. Irvine Welsh film rejected for 'not being Scottish enough'. *Scotsman* [online]. 19 April, Edinburgh. [viewed 3 July 2017]. Available from: <http://www.scotsman.com/news/celebrity/irvine-welsh-film-rejected-for-not-being-scottish-enough-1-4422798>.
- FERREBE, A., 2010. Welsh and Tradition. In: B. SCHOENE, ed. *The Edinburgh Companion to Irvine Welsh*. Edinburgh: Edinburgh University Press, pp.9-19.
- FILMFOUR, 2014. Under The Skin: The Script. *FilmFour* [online]. [viewed 20 April 2017]. Available from: <http://www.film4.com/special-features/interviews/under-the-skin-the-script>.
- FILMNATION, 2014. *Under the Skin* Production Notes. [viewed 17 April 2017]. Available from: <https://static1.squarespace.com/static/4ff6691be4b0caef779fb186/t/5335cbb4e4b0d906f5019aea/1396034484635/UNDER+THE+SKIN+Production+Notes+FINAL.pdf>.
- FLOOD, A., 2014. Is Michel Faber really leaving the novel behind? *Guardian* [online]. 24 October. [viewed 15 April 2017]. Available from: <https://www.theguardian.com/books/booksblog/2014/oct/24/michel-faber-leaving-novel-behind>.
- FODEN, G., 1998. *The Last King of Scotland*. London: Faber & Faber.
- FODEN, G., 2003. My brutal muse. *Guardian* [online]. 24 July, London. [viewed 12 July 2017]. Available from: <https://www.theguardian.com/books/2003/jul/24/fiction.gilesfoden>.
- FODEN, G., 2004. The African play. *Guardian* [online]. 2 September, London. [viewed 23 July 2017]. Available from: <https://www.theguardian.com/stage/2004/sep/02/theatre1>.
- FODEN, G., 2007a. The king and I. *Guardian* [online]. 6 January, London. [viewed 12 July 2017]. Available from: <https://www.theguardian.com/books/2007/jan/06/fiction.film>.
- FODEN, G., 2007b. What would Africa think of the Last King? *Telegraph* [online]. 19 February, London. [viewed 17 July 2017]. Available from: <http://www.telegraph.co.uk/culture/film/3663304/What-would-Africa-think-of-the-Last-King.html>.

- FORD, M., 2013. *Irvine Welsh: The 'unfilmable' Filth finally makes it to the big screen*. Independent [online], London, 11 September [Viewed 10 March 2014]. Available from: <http://www.independent.co.uk/arts-entertainment/films/features/irvine-welsh-the-unfilmable-filth-finally-makes-it-to-the-big-screen-8807321.html>.
- FOSTER, P., 2016. What would Brexit mean for British sovereignty? *Telegraph* [online]. London, June 8. [viewed on 28 June 2016]. Available from: <http://www.telegraph.co.uk/news/2016/05/19/how-does-the-eu-impinge-on-british-sovereignty-and-if-the-uk-vot/>.
- FOUCAULT, M., 1998. What is an author? In: J.D. FAUBION, ed. *Michel Foucault: Aesthetics, Method and Epistemology (Essential Works of Foucault, 1954-1984, Vol. 2)*. New York: The New York Press, pp.205-222.
- FOUNDAS, S., 2013. Telluride Film Review: 'Under the Skin'. *Variety* [online]. 30 August. [viewed 12 May 2017]. Available from: <http://variety.com/2013/film/global/under-the-skin-review-telluride-venice-toronto-1200593111/>.
- FRENCH, P., 2007. The Last King of Scotland. *Guardian* [online]. 14 January, London. [viewed 17 July 2017]. Available from: <https://www.theguardian.com/film/2007/jan/14/drama.philipfrench>.
- FULLER, G., 2006. The Last King of Scotland. *Film Comment*. Sep/Oct, vol. 42, no. 5, p.72.
- GALT, R., & SCHOONOVER, K., eds. 2010. *Global art cinema: New Theories and Histories*. Oxford: Oxford University Press.
- GANT, C., 2013. Filth. *Sight & Sound*. October, vol. 23, no.10, pp.16-17.
- GARLAND, D., 2014. What is a 'history of the present'? On Foucault's genealogies and their critical preconditions. *Punishment & Society*. vol. 16, no. 4, pp. 365-384.
- GARUBA, H., and HIMMELMAN, N., 2012. The Cited and the Uncited. In: M. HIGGINS, ed. *Hollywood's Africa after 1994*. Ohio University Press, pp.15-32.
- GELLNER, E., 2006. *Nations and Nationalism*. Oxford: Blackwell, 2nd edition.
- GERAGHTY, C., 2008. *Now a Major Motion Picture: Film Adaptations of Literature and Drama*. Lanham, Maryland: Rowman & Littlefield.
- GIBBON, L.G., 1932. *Sunset Song*. Edinburgh: Canongate Classics.
- GIBBON, L.G., 2001. *Smeddum: A Lewis Grassie Gibbon Anthology*. Edinburgh: Canongate Classics.
- GIFFORD, D. et al, eds. 2002. *Scottish Literature*. Edinburgh: Edinburgh University Press.
- GILES, P., 2002. *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary*. London: Duke University Press.
- GLAZER, J., 2014. *Under the Skin* [Blu-ray]. Studiocanal.
- GOVE, M., 2012. Why does the Left insist on belittling true British heroes? MICHAEL GOVE asks damning question as the anniversary of the First World War approaches. *Daily Mail* [online]. London, 2 January. [viewed 15 May 2017]. Available from: <http://www.dailymail.co.uk/debate/article-2532930/MICHAEL-GOVE-Why-does-Left-insist-belittling-true-British-heroes.html>.
- GUARDIAN. 2000. Under The Skin by Michel Faber review – flesh-creeping. *The Guardian* [online]. London, 1 April. [viewed 15 April 2017]. Available from: <https://www.theguardian.com/books/2000/apr/01/fiction.reviews2>.
- GUARDIAN. 2007. Books you can't live without: the top 100. *The Guardian* [online]. London, 1 March. [viewed 18 October 2016]. Available from: <https://www.theguardian.com/books/2007/mar/01/news>.
- GUARDIAN. 2012. The Guardian view on the first world war commemorations. *The Guardian* [online]. London, 5 August. [viewed 15 May 2017]. Available from: <https://www.theguardian.com/commentisfree/2014/aug/05/guardian-view-first-world-war-commemorations>.
- HAMES, S., 2012. *Unstated: Writers on Independence*. Edinburgh: Word Power Press.
- HARARI, Y., 2015. *Sapiens: A Brief History of Humankind*. London: Vintage.
- HARDY, F., 1990. *Scotland in Film*. Edinburgh: Edinburgh University Press.
- HARKNESS, A., 2013. Film review: Filth (18). *Scotsman* [online]. 25 September, Edinburgh. [viewed 5 July 2017]. Available from: <http://www.scotsman.com/lifestyle/culture/film/film-review-filth-18-1-3108333>.

- HARKNESS, A., 2015. Film review: *Sunset Song*. *Scotsman* [online]. Edinburgh, 16 October. [viewed 3 March 2017]. Available from: <http://www.scotsman.com/lifestyle/culture/film/film-review-sunset-song-1-3919017/>.
- HARVIE, C., 2004. *Scotland and Nationalism: Scottish Society and Politics, 1707 to the present*. London: Routledge, 4th ed.
- HAYWARD, S., 1993. *French National Cinema*. London: Routledge.
- HAYWARD, S., 2000. Framing National Cinemas. In: M. HJORT and S. MACKENZIE, eds. *Cinema & Nation*. London: Routledge, pp.88-102.
- HERALD. 2005. *Sunset Song* voted Scotland's favourite book: Classroom staple sees off more trendy rivals. *Herald* [online]. Glasgow, 28 August. [viewed 14 September 2016]. Available from: http://www.heraldscotland.com/news/12481965.Sunset_Song_voted_Scotland_apos_s_favourite_book_Classroom_staple_sees_off_more_trendy_rivals/.
- HERMANSSON, C., 2015. Flogging Fidelity: In Defense of the (Un)Dead Horse. *Adaptation*. vol. 8, no.2, pp.147-160.
- HERZOG, A., 2016. Star vehicle: labor and corporeal traffic in *Under the Skin*. *Jump Cut: A Review of Contemporary Media* [online]. Fall 2016, vol. 57. [viewed March 27 2017] Available from: <https://www.ejumpcut.org/currentissue/-HerzogSkin/index.html>.
- HESMONDHALGH, D., OAKLEY, K., LEE, D., and NISBETT, M., 2015. *Culture, Economy and Politics: The Case of New Labour*. Basingstoke: Palgrave Macmillan.
- HIGSON, A., 1989. The Concept of National Cinema. *Screen*. vol. 3, no. 4, pp.36-47.
- HIGSON, A., 1995. *Waving the Flag: Constructing a National Cinema in Britain*. Oxford: Clarendon.
- HIGSON, A., 2000. The Limiting Imagination of National Cinema. In: M. HJORT and S. MACKENZIE, eds. *Cinema & Nation*. London: Routledge, pp.63-74.
- HILDERBRAND, L., 2016. Loving the alien: introduction to dossier on *Under the Skin*. *Jump Cut: A Review of Contemporary Media* [online]. Fall 2016, vol. 57. [viewed March 27 2017] Available from: <https://www.ejumpcut.org/currentissue/-IntroSkinDossier/index.html>.
- HISCOCK, J., 2006. 'I even dreamed of Idi Amin'. *Telegraph* [online]. 8 December, London. [viewed 19 July 2017]. Available from: <http://www.telegraph.co.uk/culture/film/starsandstories/3656976/I-even-dreamed-of-Idi-Amin.html>.
- HJORT, M. and PETRIE, D., eds. 2007. *The Cinema of Small Nations*. Edinburgh: Edinburgh University Press.
- HJORT, M. and MACKENZIE, S., eds. 2000. *Cinema & Nation*. London: Routledge.
- HJORT, M., 2000. Themes of Nation. In: M. HJORT and S. MACKENZIE, S, eds. *Cinema & Nation*. London: Routledge, pp.103-117.
- HOBERMAN, J., 2012. The Inner Light of Terence Davies. *The New York Review Of Books* [online]. [viewed 11 October 2016]. Available from: <http://www.nybooks.com/daily/2012/03/23/inner-light-terence-davies/>.
- HOBBSAWM, E.J., 1992. *Nations and Nationalism Since 1780: Programme, Myth, Reality*. Cambridge: Canto, 2nd edition.
- HOGAN, R., 2000. Michel Faber: "I think I've been writing ever since I was introduced to the English language". *Beatrice* [online]. [viewed 17 April 2017]. Available from: <http://www.beatrice.com/interviews/faber/>.
- HOLDEN, S., 2014a. A Much Darker Hitchhiker's Guide: Scarlett Johansson as a Deadly Alien in 'Under the Skin'. *New York Times* [online], New York, 3 April [Viewed 20 October 2014]. Available from: <https://www.nytimes.com/2014/04/04/movies/scarlett-johansson-as-a-deadly-alien-in-under-the-skin.html>.
- HOLDEN, S., 2014b. A Dirty Cop. No, Really Dirty. *New York Times* [online]. 29 May, New York. [viewed 5 July 2017]. Available from: <https://www.nytimes.com/2014/05/30/movies/filth-stars-james-mcavoy-as-an-insane-detective.html>.
- HOLDEN, S., 2016. Review: 'Sunset Song' Shows a Woman's True Grit. *New York Times* [online]. New York, 12 May. [viewed 7 February 2017]. Available from: https://www.nytimes.com/2016/05/13/movies/sunset-song-review.html?_r=0/.

- HROCH, M., 2007. *Comparative studies in modern European history : nation, nationalism, social change*. Aldershot: Ashgate.
- HUTCHEON, L., 2006. *A Theory of Adaptation*. New York: Routledge.
- HUTCHEON, L., 2012. Completion and distribution of Scottish Screen-funded films. In: *International Journal of Scottish Theatre and Screen*. vol. 5, no. 1, pp.33-47.
- HUTCHEON, L., 2013. *Beyond the Frame: A Critical Production Case Study of the Advance Party Initiative*. PhD thesis ed. University of Stirling.
- IMDB. 2013. Filth: Full cast and crew. *IMDB* [online]. [viewed 4 July 2017]. Available from: http://www.imdb.com/title/tt1450321/fullcredits?ref_=tt_cl_sm#cast.
- IMDB., 2016. *Top Rated Movies* [online]. [Viewed 2 June 2016]. Available from: <http://www.imdb.com/chart/top>.
- IPS. 2015. *IPS recommendations to SGov - Inquiry into Economic impact of Scotland's creative industries*. [viewed 4 August 2016]. Available from: http://www.parliament.scot/S4_EconomyEnergyandTourismCommittee/Inquiries/IPS.pdf.
- JAAFAR, A., 2007. Warped love story. *Sight & Sound*. February, vol. 17, no. 2, p.35.
- JAMES, N., 2016. Love in a cold climate. *Sight & Sound*. January, vol. 25, no. 1, pp.33-35.
- JAMESON, F., 2011. Afterword: Adaptation as a Philosophical Problem. In: C. MCCABE, K. MURRAY and R. WARNER, eds. *True to the Spirit: Film Adaptation and the Question of Fidelity*. Oxford: Oxford University Press, pp.215-33.
- JENKINS, S., 2014. 1914: the Great War has become a nightly pornography of violence. *Guardian* [online]. London, 4 August. [viewed 15 May 2017]. Available from: <https://www.theguardian.com/commentisfree/2014/aug/04/1914-first-world-war-pornography-violence-centenary-military-propaganda>.
- JEWELL, R., 2007. *The Golden Age of Cinema: Hollywood 1921-1945*. Oxford: Blackwell.
- JOHNSON, S., 2012. Mike Russell 'overruled experts on Scottish books in English curriculum'. *Telegraph* [online]. 31 October. [viewed 8 May 2017]. Available from: <http://www.telegraph.co.uk/news/uknews/scotland/9644205/Mike-Russell-overruled-experts-on-Scottish-books-in-English-curriculum.html>.
- JONES, A.M., 2006. Enchanted Places, Land and Sea, and Wilderness: Scottish Highland Landscapes and Identity in Cinema. In: C.FOWLER and G.HELFIELD, eds. *Representing the Rural: Space, Place, and Identity in Films about the Land*. Detroit: Wayne State University Press.
- KAROLEWSKI, I.P. and SUSZYCKI, A.M., 2011. *The Nation and Nationalism in Europe*. Edinburgh: Edinburgh University Press.
- KELLY, A., 2005. *Irvine Welsh*. Manchester: Manchester University Press.
- KERMODE, M., 2013. Sunshine on Leith; Filth – review. *Guardian* [online]. 6 October, London. [viewed 5 July 2017]. Available from: <https://www.theguardian.com/film/2013/oct/06/sunshine-on-leith-filth-review>.
- KIDD, C., 2014. Scottish independence: literature and nationalism. *The Guardian* [online]. London, 19 July. [viewed 3 August 2016]. Available from: <https://www.theguardian.com/books/2014/jul/19/scottish-independence-literature-nationalism>.
- KOHN, E., 2013. Telluride Film Festival Review: Scarlett Johansson's Craziest Performance In Jonathan Glazer's Totally Nuts Alien Seductress Tale 'Under the Skin'. *IndieWire* [online]. 30 August. [viewed 17 April 2017]. Available from: <http://www.indiewire.com/2013/08/telluride-film-festival-review-scarlett-johanssons-craziest-performance-in-jonathan-glazers-totally-nuts-alien-seductress-tale-under-the-skin-35455/>.
- KORESKY, M., 2014. *Terence Davies*. Chicago: University of Illinois Press.
- KRACAUER, S., 2004. *From Caligari to Hitler: a psychological history of the German film*. Princeton, N.J., Princeton University Press.
- KRISTEVA, J., 1986. Word, Dialogue and Novel. In: T. MOI, ed. *The Kristeva Reader*. New York: Columbia University Press.
- LA BELLE ALLEE. 2015. *Submission From La Belle Allee Productions*. [viewed 4 August 2016]. Available from: http://www.parliament.scot/S4_EconomyEnergyandTourismCommittee/Inquiries/La_Belle_Allee_Productions_-_Creative.pdf.

- LANE, A., 2014. Her Again: the unstoppable Scarlett Johansson. *New Yorker*. March 24. Available from: <http://www.newyorker.com/magazine/2014/03/24/her-again>.
- LEADBETTER, R., 2014. *Twin Piques*. Sunday Herald [online], Glasgow, 4 May [Viewed 10 September 2014]. Available from: <http://www.heraldsotland.com/books-poetry/interviews/twin-piques.24095994>.
- LEIGH, D., 2014. Under the Skin: why did this chilling masterpiece take a decade? *The Guardian* [online]. 6 March. [viewed 19 April 2017]. Available from: <https://www.theguardian.com/film/2014/mar/06/under-the-skin-director-jonathan-glazer-scarlett-johansson>.
- LEITCH, T., 2008. Adaptation Studies at a Crossroads. In: *Adaptation*. vol. 1, no. 1, pp.63-77.
- LEITCH, T., 2012. Adaptation and Intertextuality, or What Isn't an Adaptation, and What does it Matter? In: D. CARTMELL, ed. *The Blackwell Companion to Literature, Film and Adaptation*. London: Blackwell, pp.87-104.
- LEOPOLD, M., 2013. 'Print the Legend': Myth and Reality in *The Last King of Scotland*. In: N. ELTRINGHAM, ed. *Framing Africa: Portrayals of a Continent in Contemporary Mainstream Cinema*. Berghahn: New York, pp.21-pp.34.
- LODGE, G., 2013. Film Review: 'Filth'. *Variety* [online]. 1 November. [viewed 5 July 2017]. Available from: <https://variety.com/2013/film/reviews/filth-review-1200786732/>
- LYALL, S., 1994. *In Furor Over Prize, Novelist Speaks Up For His Language*. New York Times [online], New York, 29 November [Viewed 20 October 2014]. Available from: <http://www.nytimes.com/1994/11/29/books/in-furor-over-prize-novelist-speaks-up-for-his-language.html>.
- MACCABE, C., MURRAY, K., and WARNER, R., eds. 2011 *True to the Spirit: Film Adaptation and the Question of Fidelity*. Oxford and New York: Oxford University Press.
- MACDONALD, K., 2007. *The Last King of Scotland* [DVD]. 20th Century Fox.
- MACDONALD, M., and SILLARS, J., 2008. Gender, Spaces, Changes: Emergent Identities in a Scotland in Transition. In: N. BLAIN and D. HUTCHISON, eds. *The Media in Scotland*. Edinburgh: Edinburgh University Press, pp.184-198.
- MACKENZIE, J., 2011. Scots and the Environment of Empire. In: T DEVINE & J. MACKENZIE, eds. *Scotland and the British Empire*. Oxford: Oxford University Press.
- MACNAB, G., 2003. Choose cash. *Guardian* [online]. London, 13 November. [viewed 20 July 2017]. Available from: <https://www.theguardian.com/film/2003/nov/13/1>.
- MACNAB, G., 2013. Film review: Filth - James McAvoy relishes in his bad behaviour. *Independent* [online]. 3 October. [viewed 5 July 2017]. Available from: <https://www.independent.co.uk/arts-entertainment/films/reviews/film-review-filth-james-mcavoy-relishes-in-his-bad-behaviour-8856139.html>.
- MACPHERSON, R. 2010. Is Bigger Better? Film Success in small countries – the case of Scotland, Ireland and Denmark. In: *16th International Conference of the Association for Cultural Economics International, 9th-12th June 2010*, Copenhagen, Denmark. (Submitted).
- MACPHERSON, R., 2015. The crisis in Scottish film is older than most people who work in it. *the producer's cut* [online]. March 12. [viewed 12 August 2016]. Available from: <https://robinmacpherson.wordpress.com/2015/03/12/the-crisis-in-scottish-film-is-older-than-most-people-who-work-in-it/>.
- MACWHIRTER, I., 2014. *Disunited Kingdom: How Westminster Won A Referendum But Lost Scotland*. Edinburgh: Cargo.
- MAGNET. 2013. Filth: Final press notes. *Magnet* [online]. [viewed 3 July 2017]. Available from: <http://www.magpictures.com/presskit.aspx?id=5553debf-4861-41da-9e12-8c5f51ebf634>.
- MALCOLM, W.K., 2016. Exportation of Lewis Grassie Gibbon. *Scottish Literary Review*. Spring/Summer, vol. 8, no. 1, pp. 93-109.
- MALTBY, R., 2003. *Hollywood cinema*. Oxford: Blackwell, 2nd ed.
- MANTEL, H., Number one Id. *London Review of Books*. vol. 20, no. 6, p.21.
- MARCH, C.L., 2002. *Rewriting Scotland: Welsh, McLean, Warner, Banks, Galloway, and Kennedy*. Manchester: Manchester University Press.

- MARCUS, M., 1992. *Filmmaking by the Book: Italian Cinema and Literary Adaptation*. Baltimore, Maryland: John Hopkins University Press.
- MARMYSZ, J., 2014. The Myth of Scotland as Nowhere in Particular. In: *International Journal of Scottish Theatre and Screen*. vol. 7, no. 1, pp.28-44.
- MARTIN-JONES, D., 2005. Sexual-healing: representations of the English in post-devolutionary Scotland. In: *Screen*. Summer, vol. 46, no. 2, pp. 227-233.
- MARTIN-JONES, D., 2009a. *Scotland: Global Cinema: Genres, Modes and Identities*. Edinburgh: Edinburgh University Press.
- MARTIN-JONES, D., 2009b. Scotland's Other Kingdoms. In J. MURRAY, F. FARLEY, and R. STONEMAN, eds. *Scottish Cinema Now*. Newcastle upon Tyne: Cambridge Scholars, pp.105-121.
- MARX, L., 2011. *The Last King of Scotland* and the Politics of Adaptation. *Black Camera*, Vol. 3, No. 1 (Winter 2011), pp. 54-74.
- MCARTHUR, C., ed. 1982. *Scotch Reels: Scotland in Cinema and Television*. London: BFI.
- MCARTHUR, C., 1994. The Cultural Necessity of a Poor Celtic Cinema. In: J.HILL, M.MCCLONE and P.HAINSWORTH, eds. *Border Crossing: Film in Ireland, Britain and Europe*. London: BFI, pp.112-125.
- MCARTHUR, C., 2002. *Whisky Galore! and The Maggie*. London: I.B.Tauris.
- MCARTHUR, C., 2003. *Brigadoon, Braveheart and The Scots: Distortions of Scotland in Hollywood Cinema*. London: I.B.Tauris.
- MCCARTHY, T., 2006. Review: 'The Last King of Scotland'. *Variety* [online]. 6 September. [viewed 17 July 2017]. Available from: <http://variety.com/2006/film/awards/the-last-king-of-scotland-2-1200513687/>.
- MCCORDICK, D., ed. 2002. *Scottish Literature in the Twentieth century: An Anthology*. Dalkeith: Scottish Cultural Press.
- MCCRONE, D., 2001. *Understanding Scotland: The Sociology of a Nation*. Oxon: Routledge, 2nd edition.
- MCCULLOCH, M.P., 2009. *Scottish Modernism and its Contexts 1918-1959: Literature, National Identity and Cultural Exchange*. Edinburgh: Edinburgh University Press.
- MCDERMID, V., et al. 2014. Scottish writers on the referendum – independence day? *The Guardian* [online]. 19 July, London. [viewed 3 August 2016]. Available from: <https://www.theguardian.com/books/2014/jul/19/scottish-referendum-independence-uk-how-writers-vote>.
- MCFARLANE, B., 1983. *Words and Images: Australian Novels into Film*. Melbourne: Heinemann.
- MCFARLANE, B., 1996. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon.
- MCFARLANE, B., 2007. Reading Film and Literature. In: D. CARTMELL and I. WHELEHAN, eds. *The Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press, pp.15-28.
- MCGRATH, H., 2013. Talentspotting. *The Scottish Review of Books*. vol. 9, no. 3, pp.26-27.
- MCLOONE, M., 2006. National Cinema in Ireland. In: P. WILLEMEN and V. VITALI, eds. *Theorising National Cinemas*. London: BFI, pp. 85-99.
- MCMILLAN, C., 2015. Broken Bond: Skyfall and the British Identity Crisis. *Journal of British Cinema and Television*. vol. 12, no. 2, pp. 191-206.
- MCNARY, D., 2012. 'Filth' firms up financing. *Variety* [online]. 18 January. [viewed 3 July 2017]. Available from: <https://variety.com/2012/film/news/filth-firms-up-financing-1118048820/>.
- MCNAUGHTON, D., 2014. Video Film Recording: A New Production Paradigm For 1960s BBC Drama. *Historical Journal of Film, Radio and Television*. vol. 34, no. 3, pp.390-404.
- MEIKLE, K., 2013. Towards an Adaptation Network. *Adaptation*. vol. 6, no.3, pp.260-267.
- MEIR, C., 2011. On the Art of 'Making Movies Happen': An Interview with Andrea Calderwood. *International Journal of Scottish Theatre and Screen*. Vol. 4, no. 2, pp.51-65.

- MEIR, C., 2015. Not British, Scottish?: *The Last King of Scotland* and post-imperial Scottish cinema. *Scottish Cinema: Texts and contexts*. Manchester University Press, pp.152-180.
- MEZA, E., 2012. Germany: Generous film subsidy programs lures filmmakers. *Variety* [online]. 18 May. [viewed 3 July 2017]. Available from: <https://variety.com/2012/film/awards/germany-generous-film-subsidy-programs-lures-filmmakers-1118053890/>.
- MILLER, P., 2014. Inside track: Desperately seeking director of film ... the sequel. *The Herald* [online]. Glasgow, 8 February. [viewed April 28 2015]. Available from: <http://www.heraldscotland.com/comment/columnists/inside-track- desperately-seeking-director-of-film-the-sequel.23358531>.
- MILLER, P., 2015. Leaked Sony emails show TV chiefs discussing political "importance" of *Outlander* to indyref. *Herald* [online]. Glasgow, 20 April. [viewed 14 July 2016]. Available from: http://www.heraldscotland.com/news/13210521.Leaked_Sony_emails_show_TV_chiefs_discussing_political_importance_of_Outlander_to_indyref/.
- MILLER, P., 2016. Film studios: lack of facilities is losing movie and TV productions to foreign rivals, says report. *Herald* [online]. Glasgow, 19 March. [viewed 14 July 2016]. Available from: http://www.heraldscotland.com/news/14370173.Film_studios_lack_of_facilities_is_losing_movie_and_TV_productions_to_foreign_rivals_says_report/.
- MITCHELL, W., 2012. Irvine Welsh adaptation *Filth* starts shoot with cast led by James McAvoy. *Screen Daily* [online]. 20 January. [viewed 3 July 2017]. Available from: <http://www.screendaily.com/news/production/irvine-welsh-adaptation-filth-starts-shoot-with-cast-led-by-james-mcavoy/5036743.article>.
- MORACE, R., 2007. *Irvine Welsh*. New York: Palgrave Macmillan.
- MORACE, R., 2012. The Devolutionary Jekyll and the Post-Devolutionary Clyde of the two Morvern Callars. *CRITIQUE: Studies in Contemporary Fiction*. vol. 53, no. 2, pp.115-123.
- MORRISON, E., 2014. Swung, Q&A. *Aye Write*. Glasgow: Mitchell Library.
- MUIR, E., 1936. *Scott and Scotland*. London: Routledge.
- MULVEY, L., 1999. Visual Pleasure and Narrative Cinema. In: L. BRADUY, L. and M. COHEN, eds. *Film Theory and Criticism: Introductory Readings*. New York: Oxford UP, pp. 833-844.
- MUNRO, B., 2007. The Last King of Scotland. *Future Movies* [online]. 1 November. [viewed 17 July 2017]. Available from: <https://www.futuremovies.co.uk/filmmaking/the-last-king-of-scotland-2/bruce-munro>.
- MUNRO, R., 2014. Irvine Welsh and the Adaptation Industry: *Filth*, a Case Study. In: *International Journal of Scottish Theatre and Screen*. vol. 7, no. 2, pp. 31-56.
- MUNRO, R., 2015. Creative Scotland on screen: Film strategy 2014–17. In: *Cultural Trends*. vol. 24, no. 3, pp. 276-280.
- MUNRO, R., 2017. T2: *Trainspotting*'s obsession with the past says a lot about today. *The Conversation*. 30 January. [viewed 20 July 2017]. Available from: <https://theconversation.com/t2-trainspottings-obsession-with-the-past-says-a-lot-about-today-72117>.
- MURRAY, J., 2001. Contemporary Scottish Film. In: *The Irish Review*, Winter, pp.75-88.
- MURRAY, J., 2005. Kids in America? Narratives of transatlantic influence in 1990s Scottish cinema. *Screen*. Summer, vol. 46, no. 2, pp.217-225.
- MURRAY, J., 2007. Scotland. In: M. HJORT and D. PETRIE, eds. *The Cinema of Small Nations*. Edinburgh: Edinburgh University Press, pp. 76-92.
- MURRAY, J., 2012. Blurring Borders: Scottish Cinema in the Twenty-first century. In: *Journal of British Cinema and Television*. vol. 9, no. 3, pp. 400-418.
- MURRAY, J., 2014. Film production, identity, and *Sunshine on Leith*. Unpublished conference paper at: *Becoming Scotland: Screen Cultures in a Small Nation*. August 28-29, Queen Margaret University, Edinburgh.
- MURRAY, J., 2015a. *The New Scottish Cinema*. London: I.B. Tauris.
- MURRAY, J., 2015b. Michel Faber Q&A hosted by Dr Jonny Murray. *Book Week Scotland 2015*. Filmhouse, Edinburgh.

- MURRAY, J., 2016. It has to be felt: An interview with Terence Davies. *Cineaste*. Summer, pp.10-17.
- MURRAY, S., 2008. Phantom adaptations: Eucalyptus, the adaptation industry and the film that never was. *Adaptation*. vol. 1, no. 1, pp. 5-23.
- MURRAY, S., 2012a. *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation*. New York: Routledge.
- MURRAY, S., 2012b. The Business Of Adaptation: Reading The Market. In: D. CARTMELL, ed. *A Companion to Literature, Film and Adaptation*. West Sussex: Blackwell, pp. 122-139.
- NAIRN, T., 1981. *The Break-Up of Britain*. London: Verso.
- NAIRN, T., 2000. *After Britain: New Labour and the return of Scotland*. London: Granta.
- NAREMORE, J., ed. 2000. *Film adaptation*. New Brunswick: Rutgers University Press.
- NASH, A., 2007. *Kailyard and Scottish Literature*. Amsterdam: Rodopi.
- NEALE, S., 1981. Art Cinema as Institution. *Screen*. Spring, vol. 22, no. 1, pp. 11-39.
- NEELY, S., 2003. *Adapting to change in contemporary Irish and Scottish culture: fiction to film*. PhD thesis ed. University of Glasgow.
- NEELY, S., 2005. Scotland, heritage and devolving British cinema. *Screen*. Summer, vol. 46, no. 2, pp. 241-245.
- NEELY, S., 2008. Contemporary Scottish Cinema: In: N.BLAIR and D.HUTCHISON, eds. *The Media in Scotland*. Edinburgh: Edinburgh University Press, pp. 151-165.
- NEELY, S., 2009. "Ploughing a lonely furrow": Margaret Tait and professional filmmaking practices in 1950s Scotland. In: CRAVEN, I, ed. *Movies on Home Ground: Explorations in Amateur Cinema*. Newcastle upon Tyne: Cambridge Scholars Publishing, pp. 301-326.
- NEW YORK TIMES, 2016. Europe's Rising Far Right: A Guide to the Most Prominent Parties. *New York Times* [online]. New York, 4 December. [viewed 10 May 2017]. Available from: https://www.nytimes.com/interactive/2016/world/europe/europe-far-right-political-parties-listy.html?_r=0.
- O'LEARY, E., 2016. Scottish independence still on the cards, but not for some time – historian. *Reuters* [online]. 26 April. [viewed 20 October 2016]. Available from: <https://uk.reuters.com/article/uk-britain-scotland-idUKKCN0XN18E>.
- O'REGAN, T., 1996. *Australian National Cinema*. London: Routledge.
- OSBORNE, H., 2012. Sick Man of Europe Scotland has Highest Mortality Rate in 15-44 Age Group. *International Business Times* [online]. London, 20 November. [viewed June 28 2016]. Available from: <http://www.ibtimes.co.uk/scotland-mortality-worst-europe-sick-young-workers-406767>.
- OSLUND, L., 2014. Interview: Jonathan Glazer. *Slant* [online]. 3 April. [viewed 18 April 2017]. Available from: <http://www.slantmagazine.com/features/article/interview-jonathan-glazer>.
- OSTERWEIL, A., Under the Skin: The Perils of Becoming Female. *Film Quarterly*. vol. 67, no. 4, pp. 44-51.
- PAKENHAM, T., 1992. *The Scramble for Africa*. Abacus: London.
- PENDREIGH, B., 1999. It was billed as the new Trainspotting. It made £4,438. *Guardian* [online]. 15 January, London. [viewed 3 July 2017]. Available from: <https://www.theguardian.com/film/1999/jan/15/features>.
- PETRE, D., 1996. Peripheral visions: film-making in Scotland. In: W. EVERETT, ed. *European Identity in Cinema*. Exeter: Intellect, pp.93-102.
- PETRE, D., 2000. *Screening Scotland*. London: BFI.
- PETRE, D., 2001. Devolving British Cinema: The New Scottish Cinema and the European Art Film. *Cineaste*. vol. 26, no. 4, pp. 51-54.
- PETRE, D., 2004. *Contemporary Scottish Fictions*. Edinburgh: Edinburgh University Press.
- PETRE, D., 2007. Cinema and the Economics of Representation: Public Funding of Film in Scotland. In: B.SCHOENE, ed. *The Edinburgh Companion to Contemporary Scottish Literature*. Edinburgh: Edinburgh University Press, p. 362-370.
- PETRE, D., 2009. Screening Scotland: A Reassessment. In J. MURRAY, F. FARLEY, and R. STONEMAN, eds. *Scottish Cinema Now*. Newcastle upon Tyne: Cambridge Scholars, pp.153-170.

- PETRIE, D., 2010. Trainspotting, the Film. In: B. SCHOENE, ed. *The Edinburgh Companion to Irvine Welsh*. Edinburgh: Edinburgh University Press, pp. 42-53.
- PETRIE, D., 2012. From the Rive Gauche to the New Scottish Cinema: Alexander Trocchi, David Mackenzie, and Young Adam. *CRITIQUE: Studies in Contemporary Fiction*. vol. 53, no. 2, pp.124 - 134.
- PETRIE, D., 2014. The Eclipse of Scottish Cinema. *Scottish Affairs*. vol. 23, no. 2, pp.217-233.
- PETRIE, D., 2016. Where the Land Meets the Sea: Liminality, Identity and Rural Landscape in Contemporary Scottish Cinema. In: P. NEWLAND, ed. *British Rural Landscapes on Film*. Manchester: Manchester University Press, pp. 119-132.
- PITTEN-HEDON, M.O., 2015. *The space of fiction: voices from Scotland in a post-devolution age*. Glasgow: Scottish Literature International.
- POLAKOW-SURANSKY, S., 2016. The ruthlessly effective rebranding of Europe's new far right. *The Guardian* [online]. London, 1 November. [viewed 10 May 2017]. Available from: <https://www.theguardian.com/world/2016/nov/01/the-ruthlessly-effective-rebranding-of-europes-new-far-right>.
- PRAKASH, N., 2013. 'Scarlett Johansson Falling Down' Meme Will Trip You Up With Laughter. *Mashable* [online]. 3 October. [viewed 25 April]. Available from: <http://mashable.com/2013/10/03/scarlett-johansson-falling-down/#tQ5wWy9UGi qp>.
- PREBBLE, J., 1968. *The Darien Disaster*. Penguin: Middlesex.
- PULVER, A., 2015. Terence Davies on religion, being gay and his life in film: 'Despair is awful because it's worse than any pain'. *Guardian* [online], London, November 19. [viewed 3 June 2016]. Available from: <https://www.theguardian.com/film/2015/nov/19/terence-davies-religion-being-gay-sunset-song-interview>.
- PULVER, A., 2017. Robert Carlyle: Trainspotting 3 could be on the way. *Guardian* [online]. 23 January, London. [viewed 7 July 2017]. Available from: <https://www.theguardian.com/film/2017/jan/23/robert-carlyle-trainspotting-3-could-be-on-the-way>.
- QUINN, A., 2007. The Last King of Scotland (15). *Independent* [online]. 12 January, London. [viewed 17 July 2017]. Available from: <https://www.independent.co.uk/arts-entertainment/films/reviews/the-last-king-of-scotland-15-431701.html>.
- REIZBAUM, M., 2009. The Know Where They're Going: Landscape and Place in Scottish Cinema. In J. MURRAY, F. FARLEY and R. STONEMAN, eds. 2009. *Scottish Cinema Now*. Newcastle upon Tyne: Cambridge Scholars, pp.72-87.
- RENAN, E., 1990. What is a Nation? In: K.BHABHA, ed. *Nation and Narration*. London: Routledge, pp.8-22.
- RENTSCHLER, E., ed. 1986. *German Film and Literature: Adaptations and Transformations*. London: Routledge.
- RIACH, A., 2004. Reading Hugh MacDiarmid. In: A. RIACH and M. GRIEVE, eds. *Hugh MacDiarmid: Selected Poetry*. Exeter: Carcanet, pp.xi-xxi.
- RIACH, A., 2010. Tartanry and its discontents. In: I. BROWN, ed. *From Tartan to Tartanry: Scottish Culture, History and Myth*. Edinburgh: Edinburgh University Press, pp.115-128.
- RIDDELL, M., 1999. The New Statesman Interview - Irvine Welsh. *The New Statesman* [online]. 3 May. [viewed 20 March 2017]. Available from: <http://www.newstatesman.com/node/149054>.
- RITMAN, A., 2016. U.K. Distributor Metrodome Goes Into Bankruptcy Protection. *Hollywood Reporter* [online]. [viewed on 10 October 2016]. Available from: <http://www.hollywoodreporter.com/news/uk-distributor-metrodome-goes-bankruptcy-920299>.
- ROBERTS, B., 2014. The Industry: BFI Film Insights. *Sight & Sound*. May, vol. 24, no. 5, p.16.
- ROBICHAUD, P., 2005. MacDiarmid and Muir: Scottish Modernism and the Nation as Anthropological Site. *Journal of Modern Literature*. Summer, vol. 28, no. 4, pp. 135-151.
- ROBINSON, S. 2006. A tyrant's tale. *Daily Telegraph* [online]. 6 January, London. [viewed 12 July 2017]. Available from: <http://www.telegraph.co.uk/culture/3662316/A-tyrants-tale.html>.

- ROBSON, L., 2014. Scarlett Johansson in Under the Skin: 'prick her and she doesn't bleed'. *The Guardian* [online]. London, 15 March. [viewed 17 My 2017]. Available from: <https://www.theguardian.com/film/2014/mar/15/scarlett-johansson-under-skin-extraterrestrial>.
- ROMNEY, J., 2014. Unearthly Stranger. *Sight and Sound*. April, vol. 24, no. 4, pp.22-27.
- ROMNEY, J., 2016. Hearth and Home. *Film Comment* [online]. May/June. [viewed 7 February 2017]. Available from: <https://www.filmcomment.com/article/terence-davies-sunset-song-interview>.
- ROSEN, P., 2006. History, Textuality and Nation: Kracauer, Burch and Some Problems in the Study of National Cinemas. In: V. VITALI and P. WILLEMEN, eds. *Theorising National Cinema*. London: BFI, pp.17-28.
- ROWAT, A., 2015. Film review: Sunset Song. *The Herald* [online]. Glasgow, 3 December. [viewed 7 February 2017]. Available from: http://www.heraldscotland.com/arts_ents/14119481.Review__Sunset_Song.
- SANDERS, J., 2006. *Adaptation and Appropriation*. London: Routledge.
- SCHLESINGER, P., 2000. The Sociological Scope of 'National Cinema'. In: M. HJORT and S. MACKENZIE, eds. *Cinema & Nation*. London: Routledge, pp. 19-31.
- SCHLESINGER, P., 2008. Communications Policy. In: N. BLAIN and D. HUTCHISON. *The Media in Scotland*. Edinburgh: Edinburgh University Press, pp.35-51.
- SCHOENE, B., 2004., Nervous Men, Mobile Nations: Masculinity and Psychopathy in Irvine Welsh's Filth and Glue. In: E. BELL and G. MILLER, eds. *Scotland in Theory: Reflections on Culture and Literature*. Amsterdam: Rodopi, pp.121-145.
- SCHOENE, B., 2010., *The Edinburgh Companion to Irvine Welsh*. Edinburgh: Edinburgh University Press.
- SCOTT, J., 2014. *Envisioning Sociology: Victor Branford, Patrick Geddes, and the Quest for Social Reconstruction*. New York: State University of New York Press.
- SCOTTISH EXECUTIVE, 2006. *Scotland's Culture: Scottish Executive Response on the Cultural Review* [online]. Edinburgh. [viewed 4 November 2016]. Available from: <http://www.gov.scot/Resource/Doc/89659/0021549.pdf>.
- SCOTTISH PARLIAMENT. 2012. *Meeting of the Parliament 15 November* [online]. Edinburgh. [viewed 12 February 2017]. Available from: http://www.parliament.scot/parliamentarybusiness/report.aspx?r=7965&mode=html#iob_72479.
- SCOTTISH SCREEN. 2007. *Made in Scotland* [online]. [viewed 17 July 2017]. Available from: http://www.scottishscreen.com/images/documents/made_in_scotland.pdf.
- SHACKLETON, L., 2016. Fortissimo Films files for voluntary bankruptcy. *Screen Daily* [online]. 17 August. [viewed on 10 October 2016]. Available from: <http://www.screendaily.com/news/fortissimo-films-files-for-voluntary-bankruptcy/5108538.article>.
- SLATER-WILLIAMS, J., 2015. Swung. *Little White Lies*. 8 December. [viewed 18 April 2017]. Available from: <http://lwlies.com/reviews/swung/>.
- SMITH, A.D., 1995. *Nations and nationalism in a global era*. London: Polity.
- SMITH, G., 1919. *Scottish Literature, Character and Influence*. London: Macmillan.
- SMITH, M., 2002. *Trainspotting*. London: BFI.
- SORLIN, P., 1991. *European cinemas, European societies 1939-1990*. London: Routledge.
- SQUIRES, C., 2007. *Marketing Stories: The Making of Contemporary Writing in Britain*. Hampshire: Palgrave Macmillan.
- STAM, R., 2000a. Beyond fidelity: The Dialogics of Adaptation. In: J. NAREMORE, ed. *Film Adaptation*. New Brunswick: Rutgers University Press, pp.54-76.
- STAM, R. 2000b. The Author. In: R. STAM and T. MILLER, eds. *Film and Theory*. Oxford: Blackwell, pp.1-6.
- STAM, R., 2004. *Introduction*. In: R. STAM and A. RAENGO, eds. *A companion to literature and film*. Oxford: Blackwell.
- STAM, R., 2005. Introduction: The Theory and Practice of Adaptation. In: R. STAM and A. RAENGO, eds. *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Oxford: Blackwell, pp.1-52.

- STASUKEVICH, I., 2014. Alien Ways. *American Cinematographer*. May, vol. 95, no. 5, pp.44-53.
- STEVENSON, D., 2014. Tartan and tantrums: Critical reflections on the Creative Scotland “stooshie”. *Cultural Trends*. vol. 23, no.3, 178–187.
- STREET, S., 2009. New Scottish Cinema as Trans-National Cinema. In J. MURRAY, F. FARLEY and R. STONEMAN, eds. 2009. *Scottish Cinema Now*. Newcastle upon Tyne: Cambridge Scholars, pp.139-152.
- STV. 2016. Nicola Sturgeon speech in full after EU referendum result. *STV* [online]. [viewed 18 August 2016]. Available from: <http://stv.tv/news/politics/1358534-nicola-sturgeon-speech-in-full-after-eu-referendum-result/>.
- SULCAS, R., 2016. Terence Davies, Unfiltered and Bitter. *New York Times* [online]. New York, 13 May. [viewed 12 October 2016]. Available from: http://www.nytimes.com/2016/05/15/movies/terence-davies-interview-sunset-song.html?_r=0.
- SYNNOT, S., 2011. Profile: Lynne Ramsay. *Scotsman* [online]. Edinburgh, 17 October. [viewed 28 March 2018]. Available from: <https://www.scotsman.com/lifestyle/profile-lynn-ramsay-1-1913384>
- TAYLOR, A., 1998. Thieving, rape, drugs. And that's just the police. Filth: Review. *The Observer*. 9 August. [viewed 10 March 2014]. Available from: <https://www.theguardian.com/theobserver/1998/aug/09/featuresreview.review>.
- TAYLOR, M., 2013. Filth. *Sight & Sound*. October, vol. 23, no.10, p.73.
- TEEHANKEE, J.C., 2016. Duterte’s Resurgent Nationalism in the Philippines: A Discursive Institutional Analysis. *Journal of Current Southeast Asian Affairs*. vol. 35, no. 3, pp.69–89.
- TELEGRAPH, 2012. *Irvine Welsh attacks Booker prize*. Telegraph [online], London, 20 August. [Viewed 10 March 2014]. Available from: <http://www.telegraph.co.uk/culture/books/booker-prize/9486932/Irvine-Welsh-attacks-Booker-prize.html>.
- THANOULI, E., 2009. ‘Art cinema’ narration today: Breaking down a wayward paradigm. *Scope*. June, vol. 14, pp.1-14.
- THE NUMBERS. 2014. Under the Skin (2014). *The Numbers* [online]. [viewed 17 May 2017] Available from: <http://www.the-numbers.com/movie/Under-the-Skin#tab=international>.
- THOMPSON, K., 1985. *Exporting Entertainment: America in the World Film Market 1907-34*. London: BFI.
- TIMES. 1999. The metro bestsellers. *The Times*. 5 June, p.23.
- TOBIAS, S., 2014. Director Jonathan Glazer on *Under The Skin*’s complex honesty. *Dissolve* [online]. 4 April. [viewed 18 April 2017]. Available from: <https://thedissolve.com/features/interview/496-director-jonathan-glazer-on-under-the-skins-comple/>.
- TRUFFAUT, F., 2008. A Certain Tendency of the French Cinema. In: B.K. GRANT, ed. *Auteurs and Authorship: A Film Reader*. Oxford: Blackwell, pp.11-18.
- TURNER, G., 1986. *National Fictions: Literature, Film, and the Construction of Australian Narrative*. New South Wales: Allen & Unwin.
- VALLELY, P., 1985. Bob Astles – The years of terror with President Amin. *paulvallely.com* [online]. [viewed 20 July 2017]. Available from: <http://paulvallely.com/archive/?p=2682>.
- VAN HOEIJ, B., 2014. Almost €9.5 million awarded in the latest round of Luxembourg funding. *Cineuropa* [online]. 28 February. [viewed 21 March 2015]. Available from: <http://cineuropa.org/nw.aspx?t=newsdetail&l=en&did=252908>.
- VERTOVEC, S., 2009. *Transnationalism*. London: Routledge.
- VISIT SCOTLAND. 2015. Map celebrates the sites of Sunset Song. *Visit Scotland* [online]. Edinburgh, 11 November. [viewed on 20 February 2017]. Available from: <http://mediacentre.visitscotland.org/pressreleases/map-celebrates-the-sites-of-sunset-song-1252194>.
- VITALI, V. and WILLEMEN, P., eds. 2006. Introduction. *Theorising National Cinema*. London: BFI, pp.1-14.
- VON TUNZELMANN, A., 2009. The Last King of Scotland: getting away scot-free with genocide. *Guardian* [online]. London, 11 June. [viewed 17 July 2017]. Available from: <https://www.theguardian.com/film/2009/jun/10/last-king-of-scotland-history>.

- WARNER, A., 1995. *Morvern Callar*. London: Jonathan Cape.
- WARNER, L., 2015. *Tartan Noir: The definitive guide to Scottish crime fiction*. Edinburgh: Freight Books.
- WATSON, R., 1984. *The Literature of Scotland*. Hampshire: Macmillan.
- WATSON, R., 2009. The Modern Scottish Literary Renaissance. In: I. BROWN and A. RIACH, eds. *The Edinburgh Companion to Twentieth century Scottish Literature*. Edinburgh: Edinburgh University Press, pp.75-87.
- WELSH, I., 1993. *Trainspotting*. London: Secker & Warburg.
- WELSH, I., 1998. *Filth*. London: Jonathan Cape.
- WELSH, I., 2013a. *Twitter* [online]. 24 July. [viewed 3 July 2017]. Available from: <https://twitter.com/IrvineWelsh/status/360031791391850499>.
- WELSH, I., 2016. *Twitter* [online]. [Viewed 20 October 2014]. Available from: <https://twitter.com/IrvineWelsh>.
- WHELEHAN, I., 1999. Adaptations: The contemporary dilemmas. In: D.CARTMELL and I.WHELEHAN, eds. *Adaptations: From Text to Screen, Screen to Text*. London: Routledge, pp.3-19.
- WHYTE, C., 1990. Imagining the City: The Glasgow Novel. In: J. SCHWEND and H.W. DRESCHER, eds. *Studies in Scottish Fiction: Twentieth Century*. Frankfurt: Peter Lang, pp.317-334.
- WHYTE, C., 1998. Masculinities in Contemporary Scottish Fiction. *Forum for Modern Language Studies*, vol.34, no.2, pp. 274-85.
- WIGLEY, S., 2014. Film of the week: Under the Skin. *Sight and Sound*. April, vol. 24, no. 4, p.89.
- WILLEMEN, P., 2006. The National Revisited. In: V. VITALI and P. WILLEMEN, eds. *Theorising National Cinema*. London: BFI, pp.29-43.
- WINDER, R., 1994. *Highly literary and deeply vulgar: If James Kelman's Booker novel is rude, it is in good company*. Independent [online], London, 13 October. [Viewed 20 October 2014]. Available from: <http://www.independent.co.uk/voices/highly-literary-and-deeply-vulgar-if-james-kelmans-booker-novel-is-rude-it-is-in-good-company-argues-robert-winder-1442639.html>.
- WINTOUR, P., 2010. David Cameron and Nick Clegg lead coalition into power. *Guardian* [online], London, 12 May. [Viewed 14 January 2015]. Available from: <http://www.theguardian.com/politics/2010/may/12/david-cameron-nick-clegg-coalition>.
- WINTOUR, P., 2012. David Cameron announces £50m fund for first world war commemorations. *Guardian* [online]. London, 11 October. [viewed 15 May 2017]. Available from: <https://www.theguardian.com/politics/2012/oct/11/david-cameron-fund-world-war-one-commemorations>.
- WISEMAN, A., 2014. Under The Skin: at any cost. *Screen Daily* [online]. 24 March. [viewed 17 May 2017]. Available from: <http://www.screendaily.com/features/under-the-skin-at-any-cost/5069904.article>.
- WISEMAN, A., 2015. Terence Davies' 'Sunset Song' gets UK deal. *Screen Daily* [online]. 17 August. [viewed 10 October 2016]. Available from: <http://www.screendaily.com/news/terence-davies-sunset-song-gets-uk-deal/5091706.article>.
- WITTE, G., 2014. 100 years later, WWI sparks a new battle in Britain. *Washington Post* [online]. Washington DC, 11 February. [viewed 15 May 2017]. Available from: https://www.washingtonpost.com/world/europe/100-years-later-wwi-sparks-a-new-battle-in-britain/2014/02/10/f40cfd96-90ea-11e3-84e1-27626c5ef5fb_story.html?utm_term=.9f19aa061200.
- WOOD, J., 2015. We speak to the producers of Sunset Song. *HOME* [online]. 26 November. [viewed on 10 October 2016]. Available from: <http://homemcr.org/article/we-speak-to-the-producers-of-sunset-song/>.
- YULE, E., and MANDERSON, D., 2014. *The glass half full: moving beyond Scottish miserabilism*. Edinburgh: Luath.

Selected Filmography

- BBC. 1971. *Sunset Song* [online]. Available from: <https://www.youtube.com/watch?v=ZQEYysEz7X0>

BOYLE, D., 1996. *Trainspotting* [DVD]. Channel 4.
CARLYLE, R., 2015. *The Legend of Barney Thomson* [DVD]. Icon Home Entertainment.
FLETCHER, D., 2013. *Sunshine on Leith* [Bluray]. Elv.
KENNEDY, C., 2016. *Swung* [DVD]. Metrodome.
KURZEL, J., 2015. *Macbeth* [Bluray]. Studiocanal.
MACKENZIE, D., 2003. *Young Adam* [DVD]. Warner Home Video.
RAMSAY, L., 2002. *Morvern Callar* [DVD]. Momentum Pictures.